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for Connoisseurs and Collectors



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LA HAUSSE

Coloured lithograph by RÉGNIER, BETTANIER, MORLON, after LAMBERT LINDER
From L'Humanité Comique

THE ROMANTIC LITHOGRAPHS

BY HERBERT FURST

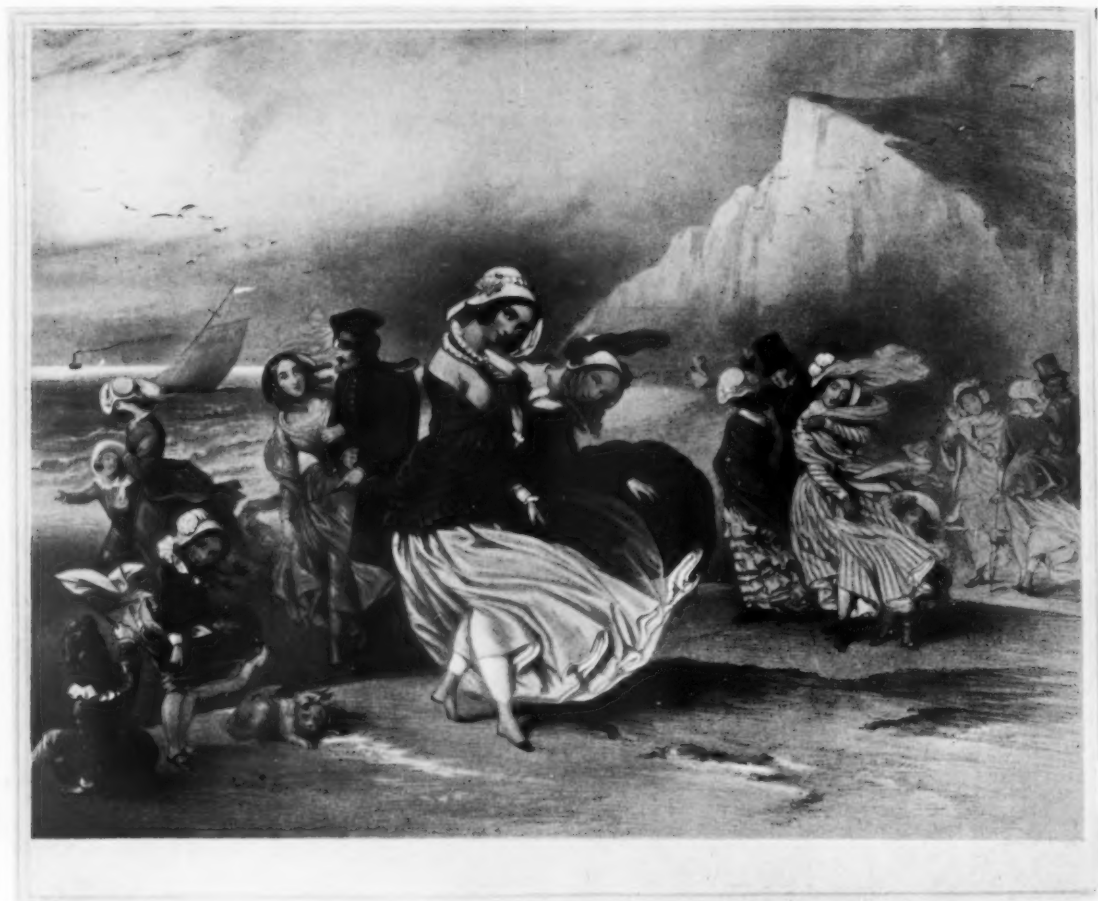


VOYAGE EN ANGLETERRE. Une grande rue de Londres à 5 heures du soir. By EUGÈNE LAMI ET H. MONNIER. 1829

WE may, I think, quite fairly assert that only when a thing has ceased to function as a thing of use can it begin to qualify for the status of a work of art; and we may go further and say: the attempt to claim such a status for works that are not intended to have any other function is responsible for the crowds of useless canvases, and the quantitatively fewer lumps of stone or metal which figure in present-day exhibitions of art. Lest, however, I be accused of misunderstanding the basis of æsthetics, I would point out that a thing of use can differ as widely as a thimble and a cathedral, or Mickey Mouse, the Mona Lisa and the Medici Venus. There are not only practical differences in use, but spiritual differences also; so that people who would class together, say, the maker of the Medici Venus and Michelangelo on the plea that they were both sculptors and therefore artists, are insensible to the wide differences

in the spiritual function, even of an identical form of craft.

This somewhat solemn preamble seemed necessary in view of the subject with which this article deals: Lithographs of the mid-XIXth century. The subject was prompted by a charming exhibition in the Walker Galleries last month, and an Exhibition of French Caricature in the New Burlington Galleries, which is to open on the tenth of this month. The guiding principles of the two shows differ, but in point of fact many of the artists represented in one will also figure in the other. Our interest in these things is beginning to take on the complexion of Art. Though made for use, the prints with which we have to deal have obviously ceased to function as regards the purpose for which they were originally intended. Caricatures owe their inception and their conception to non-æsthetical ideas, and the æsthetical qualities



"HERE YOU SEE, WHAT YOU SEE BY THE SEA"

By EUGÈNE CHARLES FRANÇOIS GUÉRARD

these prints may or may not possess are not due to primary consideration on the part of the artists. The artist of to-day who makes a lithograph does so because he likes the æsthetical qualities of the medium for their own sake; the old lithographers also liked the medium, were in fact enthusiastic about it, but their enthusiasm is comparable with the enthusiasm felt for the camera not only by, say, Daguerre and Fox Talbot, but also by the painter Octavius Hill practically, and by so great a painter as Delacroix at least theoretically. L'album Lithographique was a "genre faisant fureur dans les environs de 1830." There are many reasons for this, political, sociological and others, but the principal one was technical. Lithography enabled the artist to duplicate, to multiply *ad infinitum* almost, his own "handwriting" without the need of any intervening process, just as the photographic camera

enabled anyone to paint with "the pencil of nature," even if he himself could not draw a straight line.

What now lends additional point to the XIXth century lithographs are the technical and æsthetical qualities of a branch of art, and from this point of view Gavarni and Daumier have long been famous. Even the few illustrations that accompany this note will enable one to distinguish the great variety of technique or the great difference in the handling of even approximately the same technique that lithography made possible. Unlike engraving in wood or metal, unlike etching and mezzotinting, lithography enables the draughtsman to use chalk, pen or brush; he can draw white on black or black on white as he chooses. For example, Lami and Monnier's Lithograph (p. 109) is drawn in ink; Raffet's (p. 111) is drawn

THE ROMANTIC LITHOGRAPHS



L'ENNEMI NE SE DOUTE PAS QUE NOUS SOMMES LÀ

By AUGUSTE RAFFET. 1835



ENFONCÉ LAFAYETTE ! . . . ATTRAPPE, MON VIEUX !

By HONORÉ DAUMIER. 1834



COQUETTERIE

By HONORÉ DAUMIER

LES DÉBARDEURS



On va pincer son petit cancan, mais bien en douceur... faut pas desobliger le gouvernement!

By GAVARNI, 1840

with chalk and the white lines are scraped. Daumier uses chalk only (see pp. 110, 112); but yet how different in technique are the two lithographs here reproduced, and visitors to the French Caricature Exhibition will see other examples of Daumier's natural ingenuity in handling the medium.

It is true, of course, that most of the lithographs under review are *hand coloured* — and that colouring was sometimes done with consummate skill and taste. Charles Edouard de Beaumont's (1826-1888) coloured lithographs have the water-colour painter's touch even in the drawing; he was himself the founder—in 1879—of the Société des Aquarellistes. Colour- or chromo-lithography, a complicated technical process, however, tended, because of the technical skill involved, to degenerate into commercial "Oleographs." The artist ceased to be interested because the oleograph contradicted the very reasons which had recommended simple lithography to him—the saving of his time and labour. Because of this saving the artist-lithographers of the period were able to produce a prodigious number of lithographs—not, of course, all remarkable for artistic merit; in fact we are warned in the case of so serious an artist as Deveria (1805-1857) to "séparer la production commerciale



LA MAITRESSE

By JEAN BAPTISTE ADOLPHE LAFOSSE

de la production artistique." Even so, however, thousands of artistically second rate lithographs have a considerable historical interest, from the point of view of fashion, life, politics and sociology generally.

What lends piquancy to this period and this particular method of art is, however, something I think one is apt to overlook. Practically all the lithographs of the time, say, from 1830 to 1870 or thereabouts, are of a period that does not yet quite belong to what one may call the objective part. There are still too many of us alive whose grandfathers, even whose fathers, belonged to it. Too many of us can remember their mothers and grandmothers dressed like that in the photographs of our Family Album; and the period lives in pictures and prints that are thrown away with other "old rubbish," by the younger generation who have no room for it in their new flats. Some of this "stuff" has begun to be over one hundred years old, it is true, but we still hesitate to call it therefore an "antique." So long as this hesitation lasts so long shall we feel a little diffident about these lithographs which, therefore, in some ways seem much more strange than much older prints and works of art, long ago pigeon-holed in literature or ensconced in the niches of the Temple of Art. Much of this has to do with the dress of the



LE RENARD ET LES RAISINS (Sour Grapes)

By HENRY GUILLAUME SCHLESINGER

period, much also with subject matter that seems to us much more pointless than, say, the subject matter of the XVIIIth century. Louis Léopold Boilly (1761-1845), for example, has lithographed horrid "clusters" of heads which were published as "Groupes physiognomiques comme sous le nom de Titre de Grimaces." *Grimaces* were particularly popular with political and other cartoonists, and their sudden upcrop was probably due to the sensation made by the impossible Lavater and his "Essays on Physiognomy" with their hundreds of quite unconvincing physiognomies.¹ Boilly, who, under the *ancien régime*, became famous for his "naughty" subjects, got into trouble with the Republic because they did not agree with the conception of a *regenerated Society*—it sounds familiar, this censure.

¹ Lavater, considering himself a judge of art, significantly finds in Guido Reni "all the traits of calm, pure, heavenly love," and in Rembrandt "all the most tasteless passions of the vulgar."

However that may be, we find in the beginning of the XIXth century a curious medley of horrid grimaces and the most maudlin sentiment. Boilly, for example, also draws "Le Bon Ménage," a very orgy of family sentiment—mother, father and three children kissing and embracing in a most complicated knot of design. Henri de Montaut (also known as de Hem—who died as late as 1890) perpetrated a long series of maudlin child subjects illustrating "Vertus et Qualités" and "Defauts et Vices," including a child-sultan apparently in his harem! He is also responsible, however, for such subjects as "Les Cocottes aux Course" and "Les Cocottes aux Bains de Mer." Much of the appeal of the subject matter depends, of course, on costume. To us who are used to young ladies wearing nothing more than bathing slips and brassières, the "Cocottes aux Bains de Mer" are veritable "Misses Grundys." One should also compare Eugène Charles

THE ROMANTIC LITHOGRAPHS



By HENRI (PIERRE LOUIS) GREVEDON



LA TOILETTE

BY EUGÈNE CHARLES FRANÇOIS GUÉRARD

Francois Guérard's (1821-1866) "Here you see what you see by the sea," p. 111 (the very title is an amusing illustration of the period) with the solemn William Dyce's conception of a similar subject.

On the other hand, there are lithographs which seem to have none but the most serious appeal of beauty of "Nature," of drawing and of technique, such as, for instance, Jean Baptiste Adolphe Lafosse's (fl. 1833-1876) reproductive lithograph "La Maîtresse" (see p. 113) and particularly Henri Grevedon's (1776-1860) charming series of Moods, *e.g.* Melancolie, Reverie, Meditation, including the excellent "Sensibilité" (see p. 115). Lafosse was, however, best known for his portraits, of which he drew no fewer than 600.

With Ch. Vernier (fl. 1840-1871) Henri Guillaume Schlesinger (1813-1893) and Lambert Linder (1841-1889), the last two not, of course, Frenchmen, we are reaching a somewhat slippery slope of sentiment—nevertheless Linder's "La Baisse" and "La Hausse" (see colour plate) are spirited, amusing and admirable lithographs withal, though they are "after" and not "by" the artist.

The French caricatures lent by the Bibliothèque Nationale, the Musée Carnavalet and well-known collectors, will, no doubt, possess an appeal of a rather different kind, especially as original drawings are also included; but in so far as lithography is concerned, one imagines that it will also help to bring this medium in favour with collectors, who, I think, have hitherto inclined to neglect it.

HOGARTH'S TRIP TO ROCHESTER

BY D. N. STROUD



UPNOR CASTLE

By WILLIAM HOGARTH

TOURS and travel diaries were an XVIIIth-century vogue that has left much entertaining and instructive reading for posterity. One of the least-known records of a Georgian journey is that of the five-day trip down the Thames of William Hogarth with four companions: John Thornhill, Samuel Scott, an attorney named Ebenezer Forrest, and William Tothall, a draper of Tavistock Street. The whole party, indeed, evidently originated in the neighbourhood of Covent Garden, and the tourists were no doubt habitués of the Bedford Coffee House in the Piazza, whence the expedition set out in the early hours of Saturday morning, May 27th, 1732.

That Hogarth, then thirty-five, had recently made his peace with the Thornhills, after his runaway marriage with Sir James's attractive daughter, is evident from brother-in-law John's presence in the party. Samuel Scott, who was only twenty-two, and Forrest were also married, so three grass-widows were left behind when the travellers, each with a spare shirt in his pocket, strode away from the Bedford to the tune of "Why Sho'd Wee Quarrell for Riches?"

It had previously been decided that a record of their adventures should be kept, and each of

the participants was responsible for some feature of the journal, which was carefully bound on their return, read aloud to fellow-revellers at the Bedford, and now reposes in the British Museum. Forrest was scribe, Hogarth and Scott supplied the sketches, Thornhill undertook a map, while Tothall carried out his duties as treasurer with the utmost seriousness, entering every item from ninepence for shrimps at Chatham to sixpence for "two potts of beer to treat ye Sexton" at Minster.

Considering that Hogarth, Scott and Thornhill were artists, and that contemporary taste was already being influenced by what was "romantic" or "picturesque," the journal and sketches show the tourists as curiously indifferent to these qualities in the scenes they passed through. There is little that foreshadows the landscape-mindedness of Thomas Gray or the Rev. William Gilpin, or even of Arthur Young.

"The beauteous shapes of objects near
The distant ones confus'd in air
And pleasing views of chequered glades
And river winding through the shades"

seem to have had for them no particular significance, and Forrest seldom deemed the countryside worthy of remark, though he



A RIVER SCENE

By SAMUEL SCOTT

frequently went into raptures over the more mundane matters of food and drink. The outlook of these young but presumably rather exceptional Georgians was, in fact, exactly what we have come to call Hogarthian.

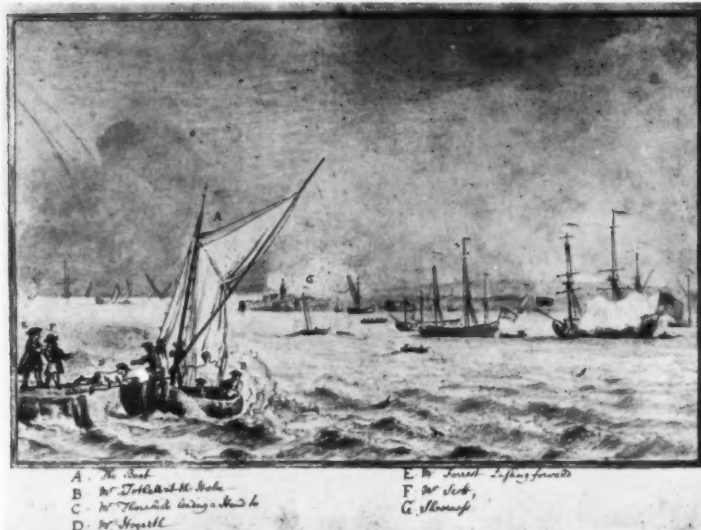
There are eight plates (excluding the decorative tailpiece and the map), each of which measures approximately 12½ in. by 8½ in., the majority being by Hogarth, executed in pen-and-wash in his liveliest manner. The most elaborate is the view of Upnor Castle, which has retained an amazing freshness of colour considering the continual handling to which the book must have been subject in the course of its career. He and his companions are shown in the foreground, with Scott sketching by the edge of the river. Scott again appears hard at work in an amusing interior scene in which Hogarth is described in the key beneath it as "Mr. Hogarth drawing his drawing." Thornhill, seated in the centre of the room, is being shaved by a burly fisherman with a formidable razor, while Tothall, his head swathed in a towel, performs the same operation on himself in front of a mirror, and Forrest finishes his breakfast at a table.

The view of Sheerness portrays the accident which nearly brought Hogarth to an untimely end as he missed his footing and hung perilously between jetty and boat until hoisted aboard by Thornhill. Next comes a sketch of Queenborough, much lighter in colour and execution than its fellows, in which the old clockhouse

is flying a flag of incredibly large proportions. Again Hogarth appears in the scene, and it is interesting to note that he always portrays himself as a short, dumpy little figure. Scott's contribution consisted of three illustrations, two being somewhat dull little sketches of tombs. His river scene, however, is a delightful composition, though its delicate colouring is somewhat overshadowed by the robustness of Hogarth's work.

To proceed with the tour itself, they were not long in reaching the river. "The first land we made was Billingsgate where we drop'd anchor at the Dark Horse." There Hogarth made a sketch of a porter who styled himself the "Duke of Puddle Dock," and after pasting it on the cellar door they whiled away the time till one o'clock with rather low stories. They then embarked on a Gravesend boat. There was only straw to sleep on and the wind blew hard. "Wee had much rain and no sleep for about three hours. At Cuckold's Point wee sung 'St. John,' at Deptford 'Pishoken' and in Blackwall Reach eat hung beef and biscuit and drank right hollands . . . Hogarth fell asleep. But soon awaking, was going to relate a dream he had, but falling asleep again, when he awak'd had forgott he had dream'd at all." They arrived at Gravesend at six and proceeded to Mrs. Bramble's. "There wee wash'd our faces and hands and had our wiggs powder'd, then drank coffee, eat toast and butter, paid our reckoning and sett out at eight."

HOGARTH'S TRIP TO ROCHESTER



HOGARTH'S NARROW ESCAPE AT SHEERNESS, AS PORTRAYED BY HIMSELF

When they had looked at the new church and market place they walked on to Rochester. "Scott suffer'd in travelling through some clay ground moisten'd by the rain, but the country being extremely pleasant alleviated his distress and made him jocund and about ten wee arriv'd at Rochester."

Having inspected the sights, they repaired to the Crown Inn and slept in chairs in the dining room till dinner time, when they sat down to a dish of soles, flounders with crab sauce, a calf's heart stuffed and roasted, liver fried, a leg of mutton, green peas, small beer and excellent port. Thus fortified "Wee again sett out at three to seek Adventures. Hogarth and Scott stop'd and play'd Hop Scotch in the Colnade under the Town Hall and then wee walk'd on to Chatham, bought shrimps and eat them." After a visit to the dockyards, they returned to their lodgings.

"Sunday at seven. Awak'd, Hogarth and Thornhill related their dreams and wee entered into a conversation on that subject in bed and left off no wiser than wee begun. Wee arose and miss'd Scott." Scott was, in fact, the *enfant terrible* of the party; he was always getting lost or falling into something messy or mislaying his own or other people's possessions. However, he eventually turned up, having been on the bridge sketching. Breakfast over, they went on to Frindsbury, but were caught in a severe shower and poor Scott, endeavouring to shelter, retired under a hedge and, "lying down had the misfortune to soil the back of his

coat with an ordural moisture of a verdant hue. Uneasy at this and requiring assistance to be cleans'd from such a filthy daubing, he miss'd a white cambric handkerchief which (he declared) was lent him by his Spouse and tho he soon found it, yet was his joy at that success again abated by his fear that it was torn."

At Upnor, their next halt, Hogarth sketched the Castle and Scott the river, while Forrest bought cockles from a blind man. After a "hurry scurry dinner" at the Ten Gun Battery, the irrepressible party had a battle royal with "sticks, pebbles and hog's dung. In this fight Tothall was the greatest sufferer, and his cloaths carried the marks of his disgrace some time. This occasion'd much laughter and wee march'd on to the Birdsnest Battery and to Hoo Churchyard," where they had another "engagement which ended happily without bloodshed."

At four they took leave of their landlady, an agreeable widow who had buried four husbands, and proceeded to North Street, where they "agree'd to quarrell and being near a well of water full to the brim, wee dealt about that ammunition for some time till the cloaths and courage of the combatants were sufficiently cool'd, and then all pleasantly travell'd on to the town of Stock and took up our quarters at the Nagg's Head," where they "threw the stocking" and "fought perukes" in their bedrooms.

Monday saw the party on its way to Sheerness by eight. They refreshed themselves at the Chequer alehouse, kept by Goody Hubberd



THE TRAVELLERS CONVERSING WITH SOME SAILORS AT QUEENBOROUGH

("paid at Mother Hubberds at Grain 3.0"). There the ever-unfortunate Scott lost his penknife, value five shillings. A boat took them the rest of the way, and they landed at twelve, when Hogarth sat down in the Garrison to cut his toenails. At one they went on to Queenborough and by nine they were back at the inn where they had supped, emptying several cans of good flip and singing merrily, but "were quite put out of countenance by some Harwich men who came with lobsters and were drinking in the next room. They sung severall sea songs so agreeably that our 'St. John' would not come in competition, nor would 'Pishoken' save us from disgrace, so that after finishing the evening as pleasant as possible wee went out of ye house the back way to our lodging."

On Tuesday they went to collect their shirts from a washerwoman, but found they were not dry, so took them away wet and had them ironed in the next town.

At Minster they explored the church, dined at the George, and walked on to Sheerness, where they hired a "Bombboat" and, after Hogarth had narrowly escaped from drowning during embarkation, sailed away to Gravesend.

"The wind blew a fresh gale at E. and by S. Scott grew very seasick and did what was naturall in such cases. Soon after Hogarth grew sick and was consequently uneasy." Tothall played the ministering angel by stopping a customhouse sloop and begging some milk punch. By seven the sick had recovered

sufficiently to sing their beloved 'St. John' and 'Pishoken,' while the coxswain contributed several shanties. Then a disaster occurred, for they stuck on a sandbank amidstream and were only refloated after great efforts by the sailors, assisted by Tothall. By ten they were at Gravesend again. "Wee supp'd and drank good wine and thought our adventures and extraordinary mirth ended. But found otherwise, for a great coat Scott had borrowed for this journey and left at Gravesend wee found on our arrival here could not be found. This tho grief to him was sport to us, and he soon got the better of his uneasiness and grew as merry as wee."

On Wednesday morning they embarked on the last homeward stage. All was well till they got to Griff Reach. Scott, minus his great coat, was drawing ships, when "a flurry of wind caus'd our vessell to ship a sea which wash'd him from head to foot and no body else. He, greatly surpriz'd, got up and drawing the tail of his shirt from out his breeches (wch. were also well sous'd with salt water) he held it in both hands expos'd to the windward, and the sun shining warm, he was soon dry. Wee came merrily up the River and quitting our boat at Billingsgate gott into a wherry that carried us throught [the] Bridge and landed us at Somerset Water Gate from whence wee walk'd altogether and arrived at about Two at the Bedford Arms, Covent Garden, in the same Good Humour wee left it to set out on this Very Pleasant Expedition."

OLD PEWTER PORRINGERS, CAUDLE, POSSET AND TOAST- ING CUPS—PART II.

By the late HOWARD HERSCHEL COTTERELL, F.R.Hist.Soc.

For illustrations of Figs. IV to VIII see Part I (August, 1938).

HAVING studied the bowls of various types of flat-bowled porringers, if one turns to the handles—ears or lugs as they are variously styled—one is immediately struck with surprise that such thin and ill-supported structures—seldom more than about $\frac{1}{12}$ in. in thickness—have stood up to their task so well as to come down through the years in anything approaching perfect condition. True, perfect English examples are very far from common, and the quaich is extremely rare.

Many of these ears are fixed to the bodies without any additional support to the thickness of their own metal, though in the earliest type this thickness is more than doubled at its junction with the body (see Fig. V). On other types one finds a strengthening bar of squarish section, some $\frac{1}{8}$ in. thick, running almost its entire width, beneath the handle, but by far the most practical form of strengthening is that shown in Fig. IV, from an example in the collection of Mr. Melvyn H. Rollason, wherein a triangular (or semi-circular, see Fig. XII)

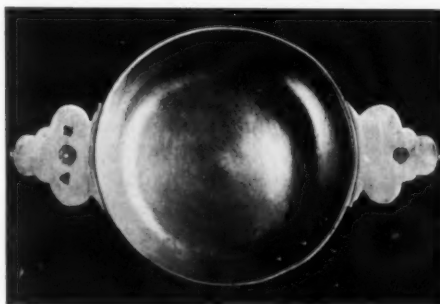


Fig. IX.

projection, curved to fit the shape of the body to which it is to be affixed, runs down from the underside of the ear.

With the sole exception of commemorative porringers—of which I shall speak presently—I know of no single instance of a fully authenticated English porringer with two ears, though on the Continent they are more difficult

to find with only one.

When English porringers bear a maker's touch, the same may usually be sought for on the underside of the ear, struck quite regardless of its piercings, with the result that, if the mark be of any size, much of it is missing and it is often quite difficult to decipher, but two very fine early examples have recently come to light with the touch in the hollow of the domed base. One of these latter is in the collection of Captain Alan V. Sutherland-Græme, and upon which I contributed an article to *Apollo* in the September, 1933, issue. The other, of identical form, is in the Rollason collection, and is illustrated in Fig. V. It bears a small circular beaded touch with "R.G."



Fig. X.



Fig. XII



Fig. XI.



Fig. XIII.



Fig. XIV.

and the date, 1663. Enough will have been said of the details of these vessels to make their characteristics familiar, and we will now pass to a consideration of a few complete specimens.

In Fig. VI, made by John Langford, sen., of London (*circa* 1720), we have another example in the Rollason collection. Fig. VII shows one which may be slightly earlier, by Henry Hammerton, who first struck his touch upon the London Touchplate in 1707. The later type of bowl, with yet another variety of handle, appears in Fig. VIII, made by Ash & Hutton, of Bristol (*circa* 1760). The two latter pieces are in the collection of Mr. G. H. Frazier, of Philadelphia.

It will be useful here, in passing, to note a few of the Continental patterns, though the far more universal Continental type is *never* found in any form on English ones. I refer to what is known as the *solid* ear, two renderings of which are seen in Figs. IX and X. In the former, made at Tours, and bearing marks with the varying dates 1702 and 1759, the ears are of the more normal plain type, but in the latter, while still solid, they are decorated with relief ornamentation, and the bowls in both are of a form totally different from all English pieces.

Neither of the above, nor the beautiful Fleur-de-Lys type in Fig. XI—the loveliness of which must be apparent even to the greatest



Fig. XV.



Fig. XVI.

Philistine—nor yet another familiar type with lovers'-knot ears, was ever made in this country—a point well worthy of memorizing. Both solid and pierced ears, and of endless variety, are found upon American porringers.

Another great rarity from the Rollason collection is seen in Fig. XII. It is the only one of this type which has ever come to my knowledge. It is unique on account of its small diameter ($3\frac{3}{4}$ in.) and unusual depth (2 in.), and bears the small "bird" mark of Edmund Harvey, of York, upon the underside of its ear, which fixes its date as very near to 1700.

Covered English porringers of any of the foregoing types are extremely rare, and if one may judge from that fact, it must be assumed that in this country this shallow-bowled, flat-eared pattern was, in the main, a lidless type, though here and there one knows of lidded examples in the form of relief-decorated commemorative vessels, approximating very closely to the decorated and covered French *Écuellés à Bouillon*, which were very much more common.

Two very fine examples of these commemorative porringers are in the collection of

Mr. Alfred B. Yeates, F.S.A., F.R.I.B.A., of which I illustrate the earlier, made by John Waite, sen., of London, who first had leave to strike his touch in 1673/4 (see Figs. XIII–XV). These show: the former, the *tout ensemble* of the piece; Fig. XIV, the cover with its central knob set in the heart of a double rose; and the latter, the inside of the bowl with its central dome decorated in relief.

From these illustrations it will be noted that the busts of William and Mary appear both on the cover and inside the body, while upon the former the crown and royal cipher also figure. The diameter of the bowl—which is unusually large for an English piece—is 6 in.

Mr. Yeates's other example is slightly later, and in place of the central knob the cover is furnished with three feet set triangularly, in the form of lions *sejant*, thus enabling it, when removed and inverted, to act as a stand for the hot vessel, thereby bringing it within the designation of a caudle-cup.

Attention must be called to a feature of the bowls which is well displayed in Figs. I, IV, VI and XV. I refer to the flat, shallow gutter which surrounds the central dome in the



Fig. XVIII.

base of the bowl and which is absent from the other types. This gutter gives great strength and rigidity to the bowl and beauty to the whole.

A tendency with many collectors, and which is to be deprecated, is to endeavour to elevate the most ordinary of these vessels into association with the ancient profession of the Barber-chirurgion by dubbing them "Bleeding-bowls," "Cupping-dishes," and similar high-sounding phrases, but there is no excuse for this or justification in fact. That one here and there may have been so used in an emergency one does not doubt, for to an experienced surgeon a gauge might be unnecessary when blood-letting, but the true bleeding-bowl of this type is a very convincing affair and leaves one in no doubt as to its purpose, for around its inner, sloping sides, parallel horizontal lines are incised, dividing it into graduations, as in Fig. XVI. It is a *rara avis* in pewter.

Turning now from porringers, and bearing in mind that caudle was a drink given to women

at child-birth, it may be well if—as a connecting link between the two—I first illustrate an uncommon type from the collection of Mr. A. J. G. Verster, of The Hague, in Fig. XVII. This example is 6 in. in diameter, has a wooden handle, and is probably German of the early XVIIIth century. Here, again, we have the cover with three feet completing a very desirable caudle-cup.

Another very beautiful *Kindbettschuesseli* is shown in Fig. XVIII. Now in the collection of Miss Chichester, this piece was made by the well-known pewterer, Nicolas Ubelin, of Basle (circa 1710). The bowl and cover, it will be noted, are worked up into shallow *repoussé* panels, the outlines of which are emphasized by carefully executed wriggle-work lines. The feet are of the ball-and-paw type, repeated on the cover; the handles of caryatidic outline and roughly rectangular section, are cast in relief; and a band of beaded decoration around the outer lip of the cover completes a highly pleasing piece.



Fig. XVII.

ENGLISH SIGNED SWORDS IN THE LONDON MUSEUMS

BY CLEMENT MILWARD

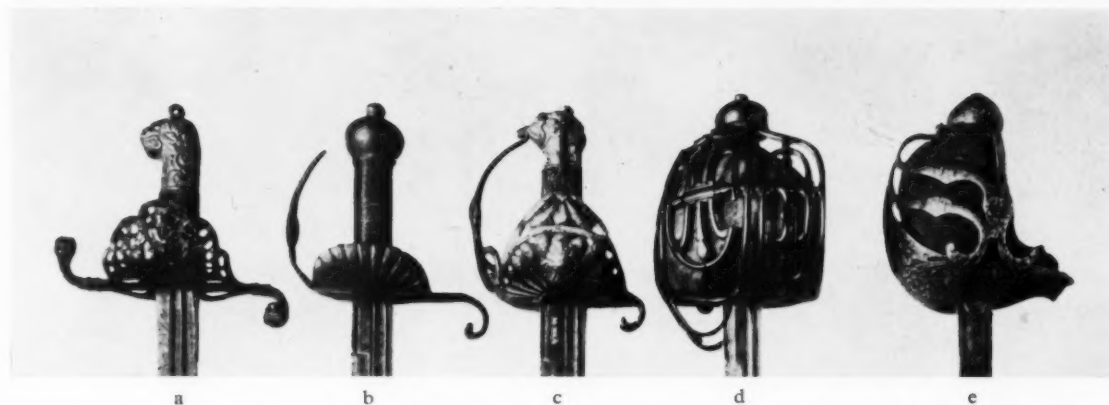


Fig. I. LONDON AND HOUNSLOW SWORDS from the Fenton Collection

By courtesy of the London Museum

LITTLE armour was made in England and still less has survived, but it has always aroused great interest among collectors and students. English swords have, on the other hand, been neglected by both, with a few exceptions: and so some notes on these English signed swords of the XVIIth century in London Museums may be of some interest.

During the XVIIth century there were two centres of manufacture, London and Shotley Bridge (under London I include the Hounsflow factories).

Similar to Mary Queen of Scots's motto, "En ma fin est mon Commencement," so the history of the London-Hounsflow smiths is given in a petition to Charles II, when they are in the throes of financial disaster in 1672.

"Statement of Henry Hoppie and Peter English, swordmakers to the King; that in 1629 they were brought over to England by Sir William Heydon and the late King, and set up their manufacturies at Hounsflow; that in the wars they followed His Majesty to Oxford, for which Cromwell took their mills from them and converted them into powder mills: that they only remain who know the Art, and foreign workmen are hard to obtain, as they are obliged to swear, on leaving the trade, not to discover it on pain of death: that His Majesty ordered the late Colonel Legg to see them provided for, which doubtless he would have done had he lived: and that His Majesty's desire of setting up the said manufacture again in England may be performed by the instructions of the said Hoppie and English, if they receive His Majesty's encouragement."

Beside this petition we have two other dated documents relative to the Hounsflow factory.

(1) 1636. July 1st.—Petition of Benjamin Stone, blademaker, of Hounsflow Heath, to be allowed to supply blades. He states that "he has at his own charge of £6,000 perfected the art of blade making," and that he can make "as good as any in the Christian World."

(2) A letter dated April, 1643, from Sir William Waller, the Parliamentary General, to Parliament applying "for 200 horsemen's swords of Kennets making of Hounsflow."

These three documents form a fairly clear chain of evidence.

1629.—German smiths come to England.

1636.—Benjamin Stone is ready to do business. (He must have had a factory working.)

1643.—"Kennet" (an anglicized form of Kinndt) is working at Hounsflow.

1672.—Hoppie's factory, at Hounsflow or elsewhere, if he is working, has either been closed down or is on the verge of it.

Such is a brief history from documents of the London-Hounsflow smiths. It should be noted that Stone was not a blade maker but a jobbing munition dealer, and there are numerous records of his transactions with the military authorities. He was a member of the Cutlers' Company, hence the description "blade maker."

Fig. II illustrates two rapiers with hilts of purely English type that are original to the blades themselves. IIa is inscribed in the groove "CASPER CARNIS ME FECIT LONDON." Carnis is a latinized form of Fleisch, he probably came over to England with Hoppie, for both are well-known Soligen names; the same may be said

¹ State Papers Domestic. Car. II., 295, 41.

² State Papers Domestic. Car. I. ccxli. 132. Ffoulkes, Inventory and Survey, vol. I, p. 43.



Fig. II. RAPIERS, early XVIIth century. a—By CASPAR CARNIS. b—By PETER MUNSTEN
By courtesy of the London Museum

of Munsten and Kinndt. The grip of Fig. IIa is of particular interest, it is absolutely cylindrical and, were it bound with wire, as must have been the case, it would project round the pommel base. This feature of the grip being of greater circumference than the pommel base is peculiar to swords hilted in England. The cylindrical grip is found so rarely on foreign swords that the same may be said of it. This cylinder grip was not always used, as will be seen in Fig. IIb, again an English hilt. It has never been apart from its blade, and this is inscribed "PETER MUNSTEN ME FECIT LONDON." It has been said that this Peter Munsten is the same as the "Peter English" of the 1672 petition. It was not uncommon for a foreign workman to change his name, but there is no direct evidence in this case. Actually it is quite likely.

Another rapier, not illustrated, is inscribed "PETER MUNSTEN LONDON" and "PETER MUNSTEN ME FECIT." The method of inscription is slightly different; on this sword it is punched down the centre of the groove, in the former it was punched on the sides of the groove. This sword is in poor state, the blade broken off short, the pommel and grip missing. The loss of the curled quillon projecting from the guard may be a defect, but it may have been intentionally broken off when the sword was in use, for I have met with several more or less identical hilts with this quillon missing.

The three swords on Fig. I—a, b and c—are cutlasses typical of the Hounslow factories. Though two have straight blades and one curved, they have one feature in common—the slightly spatula double-edged point. This is most frequently, though not inevitably, found in cutlasses and hangars of Hounslow origin.

Fig. Ib shows a hangar hilt in its plainest form, the cylindrical grip should be noticed. The blade is important for it bears the inscription "JOHAN KINNDT HOUNSLOE, 1634." The date 1634 is interesting and occurs either by itself or with Kinndt's name. He may have been employed by Stone, but this is two years earlier than Stone's advertisement. "1635" and one example of "1637" occur on Hounslow blades. Why blades should bear only these dates, when we know that smiths were working at Hounslow for over thirty years, is an interesting speculation.

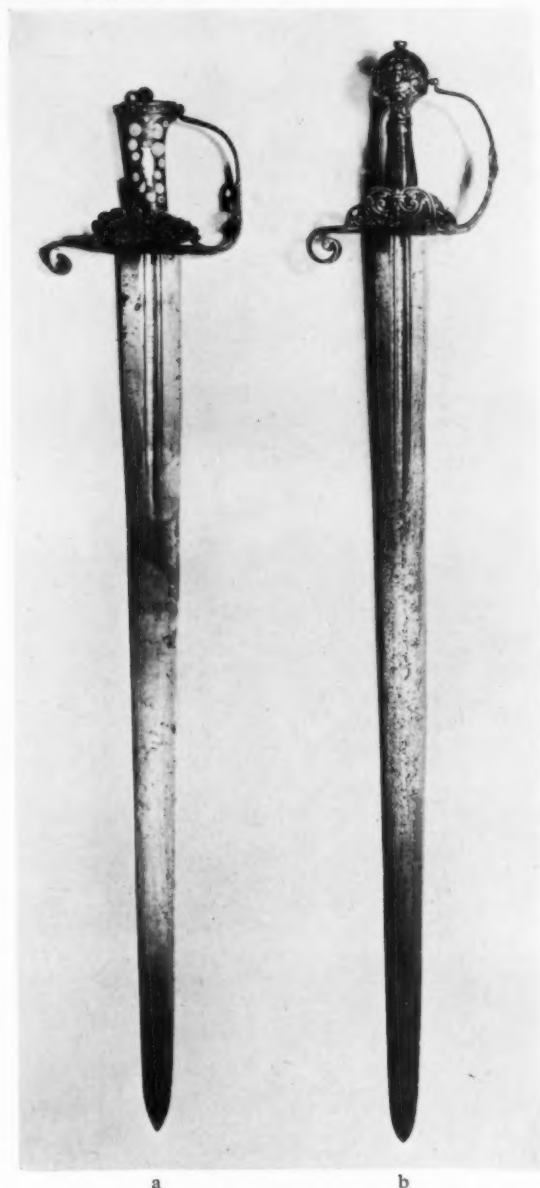


Fig. III. TWO UNUSUAL BROADSWORDS, signed "Johan Kinndt" and "Johannes Kinndt, Hounsloe" respectively. By courtesy of the Victoria and Albert Museum



Fig. IV. BASKET HILT, mid XVIIIth century, mounted on a "Hounsloe" blade
By courtesy of the Victoria and Albert Museum

Besides the examples illustrated, the London Museum possesses three other Hounsloe swords. No. 36,154/5 is similar in form to Fig. Ia. It has a lion-head pommel extending well down the ribbed wood grip, the guard is of two asymmetrical shells with gadrooned edges, which are chiselled with masks, as is the knuckle-bow. The short back-edged blade has a deep central groove inscribed "ME FECIT HOUNSLOE." No. 36,154/4 is a similar sword, the shells being ribbed without other decoration.

The blade is single-edged and bears on either side "HOUN. ME. FACIT."

These two swords, together with Figs. Ia and Ic, form an interesting group. They all have the lion-head pommel extending nearly half-way down the grip (Fig. Ic excepted). The grips are of vertically ribbed wood. Fig. Ia has only the "wolf mark" and "1634" on the blade, but the other three are signed "Hounsloe." so we may assume that Fig. Ia is Hounsloe made,

for all three are obviously from the same shop and "1634" can be regarded as a Hounslow signature.

Another London Museum sword (not illustrated) is No. 36,164/1. It is a very typical little hangar. The hilt in plain steel, chiselled with rosettes, heart-shaped cap pommel, wire bound shagreen grip, knuckle-bow and single turned-down shell guard. The importance



Fig. V. ENGLISH TRAVELLING HANGAR, decorated with silver, mid XVIIth century
By courtesy of the Cuming Museum, Southwark

of this sword lies in the inscription on the curved blade, which reads "RECERDUS HOPKINS FECIT HOUNSLOE." This raises the question, had Hopkins his own workshop or was he employed by Stone or one of the German smiths? Anyway, it's the first English name we meet with.

We have so far dealt with rapiers and hangars, and the remaining two London Museum swords are of another type: that is the long back-edged horseman's sword of the Civil War period. Such examples as one meets with of signed "Hounsloe" swords are usually of this type.

The hilt of Fig. 1e is not quite typical of what are loosely termed "Mortuary" swords, for instead of the usual masks and portraits it is chiselled and pierced with a feather design. The back-edged blade carries a deep central groove, inscribed on both sides of the blade "ME FECIT HUNSLOE."

On the long back-edged blades of this type the "ME FECIT HOUNSLOE" may vary in spelling, and may even be reduced to the word "HOUNSLOE," but no bladesmith's name is ever found.

Fig. 1d is again a blade of this type, inscribed "ME FECIT HOUNSLOE," which has been mounted in a good quality "Claymore" hilt of the mid-XVIIIth century.

The practice of re-hilting blades or *vice versa* was common, but the fact that one can find a dozen Hounslow blades out of thirty mounted in "Claymore" hilts of this date gives food for thought. One might suggest that a quantity of these were issued or bought from a store such as the Tower and mounted in the north. All these hilts are of good quality and are of Birmingham manufacture. They all present certain characteristic features: the baskets are of the Scottish type, the guards end in a ring under the pommel—which is of flattened circular form—and, finally, the two weak loops under the guard. This latter feature is *in extremis* in Fig. 1d, where these two loops are not even welded to the basket but attached by screws.

While Fig. 1d shows this Birmingham-made basket in plain form, a much more ornate example, in the Victoria and Albert Museum, is shown in Fig. IV. In outline the basket is of Scottish form, though instead of a pattern of bars, it is elaborately chiselled and pierced with equestrian figures and foliage, and in the front the crest of Bush of Burford; the whole surface is russet with gold and silver inlay. The back-edged blade bears on both sides "ME FECIT HOUNSLOE." It retains its scabbard.

In the same Museum there are two other examples of Hounslow blades which show yet another type and are, as far as I know, the only ones of their kind. See Fig. III. They are short fighting swords with very broad flat blades, 27 in. and 28½ in. long. The hilt of Fig. IIIa is inlaid with silver, while Fig. IIIb is in plain steel chiselled with cherubs and conventional designs. The grip of Fig. IIIa is most unusual. It is of wood inlaid with bone and mother o' pearl. The pattern itself is typically English, and though it occurs on certain knife hilts of the XVIIth century, I know of no other example of this technique in a sword grip.

Both these swords emanate from the same workshop, for apart from their character they are inscribed: (Fig. IIIa) "JOHAN KINNDT HOUNSLOE 1634," and (Fig. IIIb) "JOHANNES KINNDT HOUNSLOE 1634."

ENGLISH SIGNED SWORDS IN THE LONDON MUSEUMS

Attached to the Southwark Public Library is a collection bequeathed by Syer Cuming, which includes, among other arms, an admirable little travelling hangar in splendid state, which is a very typical example both of this weapon and of the silver "dot and trellis" decoration with which it is ornamented. See Fig. V.

The pommel is of cap form, heart-shaped at the top, the original wood grip, which was probably covered with shagreen; the knuckle-bow is of flat section, the guard a single down-curving shell. The curved blade is back-edged with the spatula point. It is inscribed with both the "running wolf" and the word "HOUNSLO" on both sides. A large number of these hangars are about with hilts of this form, with and without the silver decoration and, though the blades bear no marks, they are undoubtedly of Hounslow origin.

It has been said that these hilts with silver decoration, often in this "dot and trellis" pattern, are of Dutch origin and were imported to England. I agree that this technique is found on Dutch swords, but there is an equally good case for the reverse to be true, that they were made in England and exported to Holland. There are many hilts extant where the decoration is personal to their owners, such as crests, &c., and at the same time not important enough to have involved the time, trouble and expense of ordering them from the Continent, so the conclusion is that they were made in England. Certain designs are purely English, but it is most probable that some of the very elaborate ones were executed here by foreign craftsmen.

In the Cuming Museum is also a detached rapier blade which is signed in the groove "JOHAN KINNDT." This is probably a Hounslow or London-made blade for the lettering is more typical of the English "Kinndt" signature than those of the Soligen "Kinndt" blades.

The London Museum have recently acquired two further Hounslow swords. One is a very typical falchion blade, now mounted in an XVIIIth century silver hunting sword hilt. This blade is inscribed "JOHAN KINNDT HOUNSLOE 1634."

The other is a rapier, Fig. VI. This is important, for though there are a number of Hounslow swords extant, the writer only knows of five rapiers including this one. The hilt is typically English and is almost identical with that of Fig. IIb. The front quillon is missing, which may be a fracture or an intentional removal to suit the owner's style of sword play. The blade is of diamond section and is fluted at the hilt. In the flute is inscribed on one side "JOHAN KINNDT" and on the other "HOUNSLOE 1635."

Thus we have the date "1634" on both hangars and the broadswords in the Victoria and Albert Museum, and "1635" on the rapier Fig. VI. 1634 has also been found on backswords similar to Fig. Ie and rapiers as Fig. IIb. We see that in these years Kinndt was in full production, and the variety of types produced disposes of any suggestion that he was working for the military authorities alone, but shows him to be the owner of a healthy business supplying the general public.

This ends the survey of the London and Hounslow-signed blades in the London Museums, and though it covers the three main types met with—rapiers, hangars and horsemen's swords—there are several other types, as well as smiths' names, which I hope to deal with at a later date.



Fig. VI. RAPIER signed "JOHAN KINNDT,"
"Hounsloe 1635"

By courtesy of the London Museum

A CHINOISERIE LACQUERED MIRROR

BY RALPH EDWARDS

THE bequest of the late Captain H. B. Murray to the Victoria and Albert Museum allows of the purchase on occasion of rare and important works of art which would otherwise prove to be beyond the financial resources of the museum. Under the terms of Captain Murray's will these objects are kept together in a separate collection, and comprise examples of furniture, metalwork, porcelain, bronzes, miniatures and ivories, of various nationalities, but all of outstanding quality. This collection is exhibited in Rooms 104-106, and though its existence is announced by notices in various parts of the museum, there is reason to fear that its importance is still inadequately appreciated. Hitherto the furniture exhibited there has all been English, and includes such important examples as the "Horace Walpole Cabinet" and the bookcase from Dyrham Park which resembles those in the Pepys Library at Cambridge.

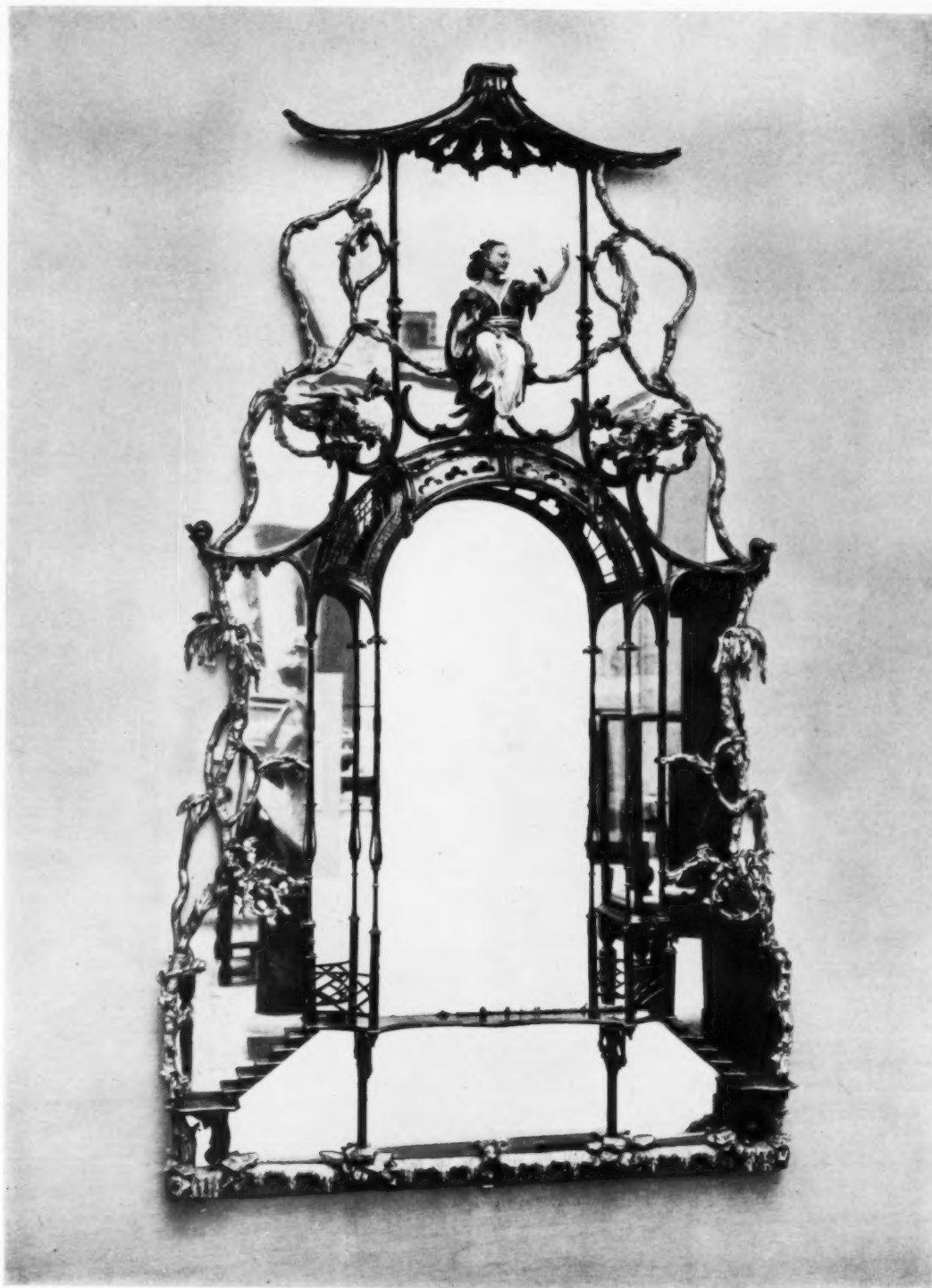
The latest purchase from the funds of the Murray Bequest is a carved and lacquered mirror, which is perhaps the most remarkable decorative object acquired by the museum in recent years. Dating from towards the middle of the XVIIIth century, it shows the "Chinese" taste, then returning to favour throughout Europe, in a most attractive light, and is marked by a sophistication seldom or never found on English examples. It was intended for use either as an overmantel or, perhaps more probably, to occupy the space between windows in a great saloon. Doubtless it was an apartment in which lacquered decoration figured prominently; though when the walls were completely lined with lacquered panels relieved with carved and gilt ornament, movable mirrors were not required, plates of looking-glass being framed in the panelling. Height combined with extreme elegance and a masterly use of appropriate detail, perfectly related in scale throughout, are the salient characteristics of the design.

The mirror is labelled "German; about 1740," and it may be of interest to look a little more closely into the reasons which decide that it is not one of the many Chinoiserie mirrors made in England. The illustration makes a lengthy description superfluous, but it may be remarked that the rusticated outer branches are gilt, the leafy candle-holders of gilt metal, and that the frame is lacquered red and green and decorated in polychrome. The central compartment consists of an alcove approached by flights of curved steps and surmounted by a domed canopy pierced with trefoils and delicate fretwork, supported on slender tapering columns made of a resilient wood, which is probably bamboo. It will at once strike students of English Chinoiserie that this section of the design bears a strong resemblance to the corresponding part of the well-known gilt mirror which was formerly in the "Chinese" bedroom at Badminton; and at first the resemblance would seem to suggest a common origin. But the delicacy and accomplishment of the detail are in marked contrast to the blunt and summary handling noticeable in the Badminton mirror, and indeed characteristic of English rococo carving. It is

not a matter of handling only; the proportions in the two pieces are essentially different. Moreover, the alien character derives as much from the lacquer decoration, a most unusual treatment for a Chinoiserie mirror, as from the general character of the design. In quality and colour this lacquer has no known parallel in the decoration of contemporary Georgian furniture. The deep ruby red is of a tone unprecedented in English "japanning," but quite familiar on the Continent; nor are the powder gold and "cracked ice" overpatterns (admirable renderings of familiar Oriental motives) within the scope of the English technique. So high is the quality of the lacquer that it successfully imitates the appearance of true Oriental prototypes, and affords a marked contrast to the paint and varnish of the normal English mid-XVIIIth century imitations.

Lacquer of this quality and carving of comparable delicacy are to be found in some great German palaces, such as those at Dresden, Würzburg, Bruchsal and Potsdam, where the taste for Chinoiserie was indulged in a highly elaborate form. The inference must be that this mirror came from one of the many German palaces in which rooms were set apart to be treated in the Chinese style. The dragons on either side of the arched canopy are, of course, a generic "property" in European Chinoiserie of the period, and these fantastic, spiritedly carved beasts bear a close resemblance to dragons designed by H. J. B. Toro, the French decorative artist, whose designs in Régence style circulated freely over Europe. The "Chinese" lady seated below the pagoda top should be compared with the Chinaman in the same position on the Badminton mirror. The one has a plastic grace which is reminiscent of German porcelain figures, while the other is in the familiar "Chippendale" convention for the rendering of an Oriental. It must be confessed that it has not so far proved possible to cite another example forming part of a German Chinoiserie decorative scheme which affords a comparison. On the other hand, this mirror has German characteristics, while in style and handling it has nothing in common with the English idiom. In technical brilliance and in the combination of colours adopted, no example of English lacquering in the period 1700-1750 is comparable. The really accomplished phase of English lacquer coincides with the classical revival, and the green commode with gilt enrichments in Adam's style at Nostell is representative of its highest achievement. But for the decoration of this mirror German parallels certainly exist. The difference in style and technique between this mirror and any contemporary example known to be of English origin is much more decisive than a general resemblance in design. The designers of different nations pilfered from each other at this period; for instance, Batty Langley boldly appropriated a side-table, previously published by Nicholas Pineau. It seems likely that this lacquered mirror and the Badminton example have a common origin in an engraved design.

A CHINOISERIE LACQUERED MIRROR



MIRROR IN LACQUERED AND GILT FRAME. German. About 1740
(Victoria and Albert Museum)

THE GEORGIAN HOUSE: A NEW BRISTOL MUSEUM

BY M. JOURDAIN



Photo: W. Dennis Moss, Cirencester.

N O. 7, Great George Street, Bristol, was built in 1789 by William Patey, an architect (whose father had been "ornament carver" of the Exchange in 1742), for John Pinney,¹ a West Indian merchant with plantations on Nevis and St. Kitts. Progress was slow, and he finally moved in at Lady Day, 1791, "notwithstanding it will not then be finished." In a letter to William Weekes in the following year he compares the expenses of his house, Racedown, in Dorset, and enumerates all the features of the Georgian house, such as "marble chimney-pieces, enriched cornices, stone staircase, cold bath, mahogany doors."² The well-built stone house is substantially unaltered. On the left, on the ground floor, is John Pinney's office (illustrated). The one-storied chimney-piece has a frieze enriched with paterae and leaf ornament in composition. The mahogany bureau-bookcase, on the right, which was brought from John Pinney's house in Dorset, rests upon lion-paw feet and has a gadrooned base moulding. The two built-in bookcases on either side of the chimney-piece were copied in Bristol when the house was built; one of them contains a secret drawer. The stone staircase, which ascends to the first floor, has a balustrading with finely detailed cast lead panels, made and fixed by Underwood, Bottomley & Hamble, of High Holborn. This house, which has been described as "the most complete of its period,"³ makes a setting for important loans, chief of which are the furniture, paintings and other objects from Dyrham Park.⁴ From Dyrham come the portraits of William Blathwayt, Commissioner of Trade (1696-1706), and of his wife, Mary Winter, heiress of the Dyrham Estate, also those of the "ingenious" Thomas Povey, the friend of Pepys

and Evelyn; and of "merry droll" Thomas Killigrew, actor and playwright, painted by Shepherd.

Among the remarkable range of domestic furniture from Dyrham is one of the oak bookcases similar to the "presses" made for Samuel Pepys by Sympson, the joiner.⁵ Both the upper and lower stages are glazed, and the cornice is carved with upright acanthus leaves, and this stands in the spacious withdrawing room on the first floor. Here is also a "dummy board figure" of a maidservant peeling an apple, which is described in the inventory taken at Dyrham in 1710 as a "woman paring an apple,"⁶ and a walnut firescreen framing a panel of needlework, which is also listed in the inventory. The two front rooms on the first floor have been furnished as bedrooms and contain Georgian four-posted beds from Dyrham, one painted, the other covered with fabric and having a carved and painted field-bed used by William III during his campaigns (the framework can be unscrewed for transport). There are also some walnut chairs, dating from the late XVIIth century, possessing covers of crimson and yellow silk velvet, trimmed with narrow braid and fringing. These came from the "Best bed-chamber above stairs" at Dyrham, where stood a "crimson and yellow velvet bed with red cheney case curtains," which is now in the Lady Lever Art Gallery. Also from Dyrham are the Delft flower holders by Albrecht de Keizer (1668). Besides a collection of porcelain, the loan from Dyrham includes glass, tableware, kitchen utensils, and the whole household gear of a late Stuart house. To supplement this collection there are exhibited several pieces from the de Pass gift; and among these are a fine walnut folding card table, in the first floor drawing-room, and a pair of late Georgian lamp stands or torchères of deal carved and painted.

¹ 1740-1818.

² MS. letter dated January 19th, 1792.

³ Denning "Eighteenth Century Art in Bristol."

⁴ Lent by Mr. Christopher G. W. Blathwayt.

⁵ Pepys, on August 27th, 1666, set up ten "new presses" for his books made by Sympson, the joiner.

⁶ An inventory of the goods and furniture at Mr. Blathwayt's house at Dyrham, as taken in November, 1710.

IN PRAISE OF BATH

BY THE EDITOR

OF all the passages in the long history of Bath we like this best:

"During the three and a half centuries which form the Roman period of British history, Bath, or as it was then called, 'Aquæ Sulis,' was inhabited, and, indeed, to some extent a famous place. The reason for its inhabitation," to quote further from the official "Catalogue of Antiquities" of the town, "and its fame was solely, or almost solely, its treasure of medicinal springs. The place was not a fort or fortress, nor had it any military garrison whatsoever. Nor was it a city with a town council, and magistrates, and municipal charter, and the title of *municipium* or *colonia*."

In other words, it was a place without any disagreeable features; without any of those distinctions and privileges which, by implication, are born of war, and strife, and crime and dishonesty and the general unruliness of man.

Instead it could point with pride to the magnificent baths themselves, with their five or six large basins of hot water, deep and long enough for swimmers, and the rooms fitted with hypocausts providing for vapour or perspiration baths. It had also its graceful temple with a decorated pediment and a bearded Medusa, a fact which the historian tentatively explains by the belief that this curious confusion of mythology may have been due to a British artist, ignorant of Roman tradition. It had also some fine houses, at least still extant mosaics indicate this probability. It had also, less cheerfully, several cemeteries. The graves in them, as the inscriptions show, are not all the graves of residents. "Most," says our historian, "belong to visitors who came to Aquæ in search of health and came in vain." Never mind; there can be no doubt that *Aquæ Sulis* meant well, and for those for whom *mors janua vitæ* it must have been a consolation to pass into the new life straight from a cleansed body.

Nothing, perhaps, marks the height and decay of civilization so much as the rise and decline of central heating and hot and cold water supply. A Roman citizen could travel via Britain, Gaul and Spain and Africa far into Asia Minor, without for long having to do without his hot bath, or hypocaustically heated quarters.



"BEAU" (RICHARD) NASH, "The King of Bath" from 1710-1760. By WILLIAM HOARE, R.A.

Jutes and Angles, Danes and Saxons, like their brothers the Goths and Vandals, knew nothing of such necessities, necessities that is, to civilized persons, and the Nordic invaders of Britain so effectively condemned the refinement of a bath that there are still difficulties in this respect in our high seats of learning. External contact with water, so far as a good Christian was concerned, need go no further than a sprinkling from the baptismal font.

So Bath was neglected until a learned age once more revived classical ideas of "polish," and the Bath of the XVIIIth century is thus, in a measure, a resurrection of that of the first. It now enjoys a fame less due to King Edgar, the Saxon king who was crowned there nearly a thousand years ago, than to the "King of Bath," in other words "Beau Nash,"

who ruled the city less than two hundred years gone. A "beau" is a man who cares for the decorum. To this day Bath preserves this air of polished conduct. "Bath," wrote Lawrence Weaver, "is the only English city which can claim with justice an almost untouched unity of character based on 'its antique decorum, its frugality of ornament, its *civility*, the subordination of personal whim to a civic interest.'" (See footnote p. 135.)

Those who want to know more about all this must consult Warner's "History" and L. Ball's "Bath: A Comparative Study"; and those in search of literary associations must turn to their Fielding and Smollett, their Dickens and Jane Austen, and to no less an author than Oliver Goldsmith, who wrote the life of the "Beau," whose portraits in stone and paint still dominate the Pump Room.

The interest now centres, after the ancient Roman remains and the city's streets and buildings, on the Pump and Assembly Rooms.

We are here more concerned with the "antiques" of Bath than with its archæology, history and literary associations; so we must critically observe that William Hoare's (1706-1792) admirable portrait of "Beau" Nash, here reproduced, is so infinitely better than the portraits of two other Bath notoriety—Christopher Anstey and Ralph Allen—also ascribed to him, especially the last named, that one can scarcely believe that they are all by the same hand. Nor is the statue of the "Beau" remarkable.



VIEW OF THE GRAND PUMP ROOM WITH FURNITURE OF THE CHIPPENDALE PERIOD

It is, in fact, not so much the question of superlative quality as that of fitness and propriety which lends Bath its distinctive note. This is seen also in the furnishing of the Pump and Assembly Rooms, with their furniture of the Chippendale period. Some of these pieces, the Rout

settees in mahogany, for example, are of unusual design and peculiar fitness. (The longest one, with cross-grain veneer and a marqueterie centre of the City of Bath arms—see illustration—is 11 ft. 4½ in. long.) These settees were previously in the Guildhall banqueting



THE BATH CHAIR in its early Transition Stage



A SEDAN CHAIR. Presented by the late Alderman Cedric Chivers, Mayor of Bath

IN PRAISE OF BATH



ROUT SETTEE AT THE PUMP ROOM

room, but, regrettably, many of them have been lost or broken up. The oak tall-case clock is more than a fine timepiece of the period. It was presented by its maker, the famous Thomas Tompion himself, to "Beau" Nash, in 1709, to mark his gratitude for a successful cure. It stands again in the cove especially designed for it.

Untold numbers of invalids owe Bath a debt of gratitude for the invention of a "chair" named after it. Our illustrations show, on the one hand, the Sedan chair, and on the other the forerunner of the Bath chair. The Sedan chair, presented to the city by the late Alderman Cedric Chivers, Mayor of Bath, seems, with its elaborate ornamentation, to belong to another age, the early Bath chair seeming already to foreshadow the practical and economic considerations which were to dominate the generations that followed the industrial revolution.

There is still another distinction of importance which remains to be mentioned. Bath is one of the few cities in the world that can boast of a municipal orchestra with a history of two hundred and thirty-five years. "Beau" Nash founded the Pump Room Orchestra in 1704, and a band of musicians has performed in the Pump room for the entertainment of its visitors ever since.

This year another Festival of Music will draw a crowd of music-lovers to the city, and there is no fitter place in all England for such a festival. We would go further and say that Bath should become the British centre for *all* the peaceful arts in Britain. From her very



THE TOMPION CLOCK,
presented by its maker to the City of Bath
in 1709

foundations and through her later planning she is connected with the high arts of architecture and sculpture; through the fame of Elizabeth Linley she is linked with music, and through Elizabeth's husband, Richard Brinsley Sheridan, with the theatre. No other city has less to hide from eye and ear than Bath—not even Stratford-on-Avon. To quote J. C. Ball's words: "It is the architecture of fine manners and courtly phrases, the reflection of a sparkling and highly finished existence passed amid much dancing and music; the classical sentiment of the age pervades it, the Dorian mood of 'flutes and soft recorders.'"

Shall we ever recapture the Dorian mood? It seems irony even to put such a question to a generation frantically clamouring for underground burrows to protect it from destruction when the "sirens" sing "take cover." Talk of flutes and soft recorders! Even, however, to ask the question is a strengthening of hope.

We do not feel justified, at this juncture, in saying more about the festival itself, which is to be held from July 17th to August 4th, because definite plans have not yet been drawn up. The Bath Festival Society, of which the Marquis of Bath is President and Lord Duveen and Mr. R. Olaf Hambro are Trustees, is, at the time of going to press, endeavouring to collect a fund of £50,000 before the project can take definite shape.

¹ From Lawrence Weaver's article on the Pump Room, *Country Life*, November 20th, 1915.

NOTES FROM NEW YORK

BY JAMES W. LANE



VIEW OF THE NEW ARMOUR HALL AND GALLERIES OF THE METROPOLITAN MUSEUM OF ART

Courtesy of the Metropolitan Museum of Art

WHAT might well be called Armour Week at the Metropolitan Museum in January was ushered in by the opening of the new Armour Hall and by the exhibition of the bequest of Giulia P. Morosini. For almost a year the oldest part of the museum, which since its construction in 1879 had been the hall of casts, has been in process of being remodelled by the firm of John Russell Pope to accommodate what is now one of the largest and finest collections of armour in the world. The hall has been designed as a high apse with two side aisles, and it is lit by unusually high and broad clerestory windows. Before this transformation the architecture here had been chiefly abysmal because of a dingy skylight and a mass of steel girders and trusses! Under such unpromising auspices had been exhibited an omnium gatherum of casts and models, a scale model of Notre Dame vying with the Parthenon friezes and the Colleoni statue.

Now, however, one sees a dazzling display of more homogeneous objects. On entering one is greeted by three columns of knights comprising nine mounted suits, advancing as it were up the hall on their horses. In the middle is shown the very celebrated harness of Galiot de Genouilhac (1465-1546), of which I wrote you in September, 1937, when Mr. Grancsay, the curator of Armour at the Metropolitan, published his book on it. Galiot was one of the most distinguished

courtiers and warriors at the court of Charles VIII, and was Master of Artillery for Louis XIII and Francis I.

The rest of the equestrian court is filled with armour harnesses in cases, with weapons, chamfrons, painted shields and banners. It is in the side and end galleries that many rarities will be found, such as helmets with visors representing grotesque human faces, a lion's head, or a cock's comb. There is armour associated with the Habsburgs (Emperor Charles V, Philip II, and Philip III of Croy), the Court of Saxony—such as the blued and gilded half-armour of the Elector Christian I—and with France and England. For England, the best example is the harness of the Earl of Cumberland (1558-1605), Elizabeth's champion, one of the highest marks reached by the artistry of the Greenwich school, which is extremely well represented here. Another fine English harness is the armour of the Earl of Pembroke (1534-1601), which is gilded and etched with episodes reflecting the history of the family. French armour is most notably represented by that of the Constable Anne de Montmorency (1493-1567), while to represent the school of Milan there are four half-suits of Italian armour for use in pageants, and Milanese helmets and shields.

I can but scratch the surface of this great new installation at the Metropolitan. By the same token,



MARQUIS DE SOFRAGA

By FRANCESCO GOYA

Fine Arts Society, San Diego, California

NOTES FROM NEW YORK



LA SEINE, VUE PRISE DE PASSY

Lent by the Musée Carnavalet.

By G. MOZIN

Exhibited at Messrs. Knoedler's Galleries, New York

discussion of the Morosini bequest of arms and armour resolves itself into selecting from the three hundred items chosen by the Museum out of the famous collection made by Giovanni Pertinax Morosini. Weapons rather than armour mark what the Metropolitan has hereby acquired. Knightly swords of the XVth century, Spanish-eared daggers of the XVIth century showing an Oriental influence, Danish and Italian wheel-lock guns and Dutch ivory-carved wheel-lock pistols of the XVIIth century are important examples from the West. From the Near and Far East come, for instance, a North African sabre, yataghan, and long gun, and Japanese steel arrowheads (of which in one lot there are 385, almost half of them signed and no two alike). As Mr. Grancsay says of this Morosini Collection, "its importance may be realized when one considers the large number of objects selected, despite the high rank of the Museum's armour collection."

During January a most original loan exhibition of paintings at Knoedler's was entitled "Views of Paris." To any civilized, citified person Paris will always be endearing, but in this exhibition it was, I thought, peculiarly important to note how the city enriches even the least known, if not the meanest, talents. For in this show at the Knoedler Galleries would be works by master artists like Raffaelli and Renoir, Monet and Manet, and then, cheek by jowl with them, delectable, pearly scenes, in size sometimes the merest notes, by the mute and the inglorious, the Mozins, the Canellas, the Bérauds of the world of painters. Of them one sees next to nothing in the art world, but the Mozin, a view of the Seine from Passy, painted about 1829, had all the dewy, fluid feeling of a Bonington, the Canella (Canella is well represented in the Musée Carnavalet), in a scene at the Quai du Louvre of about the same year, showed that Paris was understood by him as by few

French artists; and the Béraud, of the Rue Royale, although it gave a more vitreous effect like certain genre, was a marvellous study of the drying streets of La Ville-Lumière. While to be exhaustively chronological an exhibition of paintings of Paris could easily have gone back another two and a half centuries before Pieter Bout's "Vue du Pont Neuf," to, that is to say, the Chantilly Hours of the brothers Limbourg; where Paris is concerned one gathers the rosebuds while one may, grateful for any paintings selected as well as these have been. Not always, of course, is the dividing line between portraiture and views of Paris strictly kept, and though a peerless Daumier, for instance, is shown—"Une Laveuse Au Quai d'Anjou"—it has considerably more laundress in it than landscape. The same was even truer of the extremely fine Steinlen, the "Laveuses," lent from the Chester Dale Collection, once the property of M. Sacha Guitry.

As I am mentioning this exhibition, the same galleries have just sold to the Fine Arts Society of San Diego, California, an outstanding Goya, the portrait of the Marquis de Sofraga, never before shown in public, having been kept in the family of the sitter until shortly before the Civil War. Goya made a copy of this picture which is now in the Academy of History in Madrid. Professor Chandler Post, whose five-volume history of Spanish painting is authoritative, said of the San Diego portrait: "It holds its place beside Goya's 1795 portrait of Bayeu, of the Prado Museum. The fact that the mobile, live face of the sitter, so full of character, dominates the magnificently painted and decorative uniform of red, white and blue and gold, suggests something of the genius of Goya."

Two matters have served to focus attention on the English landscape—one a show, the other a book. The show, an exhibition of English landscape prints in

Galleries K37-40 of the Metropolitan Museum, demonstrates how, although starting with the prints of Hollar, a love of landscape in art seemed to arise with the romantic revival, and, of course, was in full cry with Wilson, Girtin, Bonington, Turner and Constable. Curiously enough, the book, Professor Chauncey Tinker's "Painter and Poet,"¹ a fascinating sally into art criticism by the Boswell and Johnson scholar, has a like thesis. It is a study in the literary relations of English painting. Though landscape painters make up about one-half of the book, it is not exclusively of them. What Professor Tinker does is to explore the ideas—which Sacheverell Sitwell may first have suggested—lying behind certain narrative pictures done by Hogarth, Reynolds, Gainsborough, Blake, Wilson, Turner and Constable. Thus, he is able to show that moral and literary ideas gave birth to Hogarth's "Examination of Bambridge" (in the National Portrait Gallery)—is this not, asks Professor Tinker, the only time in art that a committee meeting has been shown in progress?—to Reynolds's various portraits of children or of exotic personages such as the Chinese boy Wang-Y-Tong or Omai the Tahitian; to Gainsborough's "Musidora" or humble cottagers, and to Blake's paintings. Even Richard Wilson's landscapes, or the popular engravings therefrom by Woollett, have a distinct literary relevance. Thus, Wilson's "Mount Snowdon" (now in the Castle Museum at Nottingham) appeared shortly after Gray had placed on Snowdon the scene of "The Bard." The poetry of Gray, Collins, and Wordsworth might, indeed, be said to be behind much of the painting of English landscape. Constable, as in his "Weymouth Bay," is not unaffected by a line from Wordsworth; while Turner, the most literary of these painters, is always out to do full justice to Thomson or to Byron.

Good shows of Chinese tapestry are rare. Perhaps this is because the silk tapestry of China—*k'o(-)ssu*—occasionally represents two media, tapestry and painting. Where painting, however sparing, has been intermingled with the tapestry, the finished product therewith suffers—financially and aesthetically. Yet Chinese silk as used in tapestry is so fine that it needs a fumbling hand, indeed, to upset appreciation of the weaves in that tapestry. Think of it! The technique is similar to Gobelin technique, but where the best Gobelins

have only "55 wefts per inch of warp, Chinese tapestry frequently has as many as two hundred and fifty, or sometimes more." In an exquisite little show of Chinese tapestries, in its small gallery for special exhibitions, the Metropolitan has been pointing to the great quality of these textiles. The Ming tapestries seem to be the finest, so fine that at 10 ft. you cannot tell whether the tapestry is a painting or not. Emperor's robes (two were shown here and two recently in the new accessions of the Rhode Island School of Design in Providence) manifested the greatest artistic talent.

Mr. C. T. Loo has been having a very choice and very successful exhibition of Chinese bronzes. Mr. Loo's reputation as a scholar and gentleman of taste is delightfully enviable, and one invariably finds objects of great *vertu* in his galleries.

There is a painter also, early in his career befriended by John La Farge, finding, as a matter of fact, the strongly Oriental cast of La Farge's mind sympathetic to his own, who has been having a most interesting exhibition of his paintings and drawings at the Clayton Galleries. This is Augustus Vincent Tack, who, by a

system of many underpaintings, glazes and silver-leaf grounds, contrives to give to his paintings the antique appearance of rugs or of early Chinese paintings. Although he is in his seventies, Mr. Tack has at absolute command three or four styles. He has used all with telling effect upon the religious type of subject in which he is, perhaps, the most interested. He, for instance, has an abstract style, made up of shards and shafts of light, a sort of patchwork of greyed colours, in which he narrates the drama at Gethsemane. Or, in a style reminiscent of Monet's "Gare St. Lazare," he paints "Christ in the House of Matthew," of the Metropolitan Museum. Again, he paints the "Good Thief" in a highly stippled manner. In all these ventures, as in his mural paintings for the Parliament in Manitoba and in various churches throughout the United States, Augustus Tack has blazed the way for an art of distinguished draughtsmanship, original composition, and great æsthetic taste, qualities which have often been found wanting in latter-day religious works.



T'UNG FANG-SO AND THE PEACHES OF IMMORTALITY
CHINESE TAPESTRY, MING DYNASTY
Courtesy of the Metropolitan Museum of Art

¹Published by Harvard University Press, Cambridge, Mass. \$3.50. Being the Charles Eliot Norton Lectures for 1937-1938.

NOTES FROM PARIS

BY ALEXANDER WATT

THE Musée de l'Homme, one of the four new museums in the reconstructed Palais du Trocadéro, has just opened its American section to the public. This huge institution for the study of human sciences is a marvel of museology, as may be judged alone by this extensive American gallery. The presentation of the exhibits could not have been better conceived. This new American section is, perhaps, the finest in the museum. It was the first to be formed by the ex-museum of Ethnography. The famous coat of Tupinamba feathers, brought back from Brazil (in 1555) by the French explorer Thévet, was the original object which caused the collection to be formed.

The whole of native America is represented in this spacious gallery, from the earliest traces of pre-Columbian civilization up till the present day with objects still used by the living Indians. The collections are grouped by regions and by civilizations. The showcases have been arranged in two separate divisions; on the left those dealing with a general aspect of the particular civilizations, accompanied with maps, charts and various documentation, to give a synthetic picture of the great American civilizations; and on the right "detail" showcases containing series of objects permitting an analytic study of these civilizations.

The first exhibits originate from the country lying between the extreme south (Tierra del Fuego) and the regions of the Amazon, where the natives attained an astonishing mastery in feather-work. There are several fine examples shown, head-dresses and various articles of clothing, the fascinating designs and colour compositions of which bring to mind the humble efforts of our modern designers. The section relating to the ancient civilizations of the Andes is approached through a replica of the celebrated Tiahuanaco Sun Gate. Here are interesting collections of stuffs, mummies, instruments and very fine ceramics. A separate exhibition of all the pottery, of such varying forms and designs, placed on view in this section of the museum, would prove something of a revelation to the public. A rare collection of gold objects and



HEAD BY TITIAN. Drawing
Sale : Hôtel Drouot, February 13th, 1939

is the series of painted bison skins. It is claimed that there does not even exist in America such a unique set of painted skins. They are shown in an original and intriguing manner. By pressing any one of a row of buttons a particular panel detaches itself automatically from a hidden reserve. It slides along electrically and, as it comes into full view, the whole panel (with the mounted bison skin) is lit with hidden spot-lights.

Throughout this new Musée de l'Homme the science of museology has been so carefully studied and adapted that visitors are attracted not only on account of the interesting nature of the exhibits, but also for the fascinating manner in which they are presented. The machinery of the sliding panel with a hidden picture prompts the curiosity; up-to-date museology excites the lay-critic's inspection of concealed works of art by inviting the pressing of buttons. The idea might have been taken from the joys of the engineer-minded schoolboys in the Science Museum in London!

International and political affairs are to-day commanding the attention of the world to such an extent that culture risks becoming a thing of the past. Collectors

trinkets from Columbia, also on view in this section, calls for special attention.

The replica of a great Copan stele heralds the Maya and Mexican worlds with their ceramics, masks and statues, works of art which have no parallel outside of America and which, as Stanley Casson has stated, "seem to have moulded the whole subsequent course of indigenous American art, whether Toltec, Aztec, Peruvian or the barbaric products of the Middle West and the Californian shores." In a separate showcase are exhibited six or seven works of exceptional aesthetic value, such as the god Quotzalcoatl, a mask in jadeite of Xipe Totec, and the famous skull in rock-crystal, a unique and most prized possession of the museum.

This remarkable collection finishes with the exhibits from North America. Most of them date from the XVIIIth century, when they were used in the education of the children of the royal family. One of the last and most important items in this North American collection



EXHIBITION OF "LE BUREAU" AT THE GRAND PALAIS
REGENCY PERIOD, ASSEMBLED BY M. EUGÈNE FAUCHÉ

hesitate to purchase new works of art and the museums are making no move to organize important exhibitions such as may regularly be seen in Paris. It is a striking fact, however, that the contemporary painters and sculptors, far from being influenced to lose an interest in their art, are making a notable effort to combat pessimistic idleness by turning out a surprising number of new and fine works. Modern art, it seems, refuses to be damped by the lowering spirit of our present-day economist. The interest in art, music and literature must be maintained at all costs. The French State will send the finest possible examples of French art to the New York International Exhibition. At home the noble effort to encourage modern artists is being continued, and painters and sculptors are regularly being commissioned to decorate municipal buildings with mural paintings and sculpture. Now Picasso has again startled the art world with a remarkable exhibition of recent paintings. This is being held at Paul Rosenberg's gallery. The first impression one gets on viewing this roomful of some thirty new canvases is that he has made an effort to rouse a slumbering art world. He certainly succeeds in doing so. Here is yet another aspect of a Picasso we do not know, a further proof of his mastery of form and colour. Pitchers, plates, candlesticks, fruit and flowers constitute still-lives of geometrical design, powerfully painted in brilliant colour compositions. This rich chromatic quality is obtained by the use of Ripolin paint! The genius of Picasso is apparent in these pale symphonies and violent overtures. The Rosenberg gallery is crowded every day with visitors who come to admire, gaze

wonderingly upon, or rage against these works. Quite a number of artists and critics claim that this Picasso has no sense of construction. Whereas most amateurs readily acknowledge the extraordinary ability of this leader of contemporary painting to turn continually his talent to new and ever interesting account, others seek to refute his success by stupidly maintaining that he gives no thought to the construction of his design. No, this exhibition, which has now been transferred to London, undeniably reveals the genius of Picasso. But I have one criticism to make: his use of Ripolin. This is certainly a rich and fascinating new medium to paint with, but its lasting property is quite a different matter.

Salvador Dali, the Surrealist painter, had a private reception in his studio the other day. A number of friends and critics were invited to inspect a collection of new works destined for his forthcoming New York exhibition. I expected to find the usual type of Dali painting, but was agreeably surprised to see one or two paintings—his latest works—which were of somewhat different character. Like Picasso, here is another and very interesting Dali; a new aspect and, one felt, a much-willed effort to give new expression to his particular formula. These paintings by Dali are of the same pathological subject-matter, yet differently treated. His drawing has a more direct and nervous force and his colour has become more vivid, more vital. Here is a sort of fierce, twisted Altdorfer. His exhibition ought to meet with noted success in New York.

British bookbinding is the theme of an exhibition which has opened at the Musée Galliera. This has been

NOTES FROM PARIS



EXHIBITION OF "LE BUREAU" AT THE GRAND PALAIS
LOUIS XIV PERIOD, ASSEMBLED BY M. P. SAUVAGE

organised by the Franco-British Society of Art and Travel. We are shown sixty odd among the finest examples of this art, ranging in date from 1486 to 1929. Here are books bound by John Reynes for Henry VIII, about 1520; rare old bindings bearing the arms of Queen Elizabeth; charming specimens of early XVIIth-century binding; unique examples by the Bateman brothers, in gold decorated and olive green morocco, executed for James I; books having belonged to Charles I; and works bound by Meane (who was responsible for the "cottage" style), Edwards and Whitaker. Payne was one of the first who attempted to create bindings of a character truly appropriate to the subjects of the writings. Thus he bound a book on hunting in deerskin, and even went so far as to bind a treatise on anatomy in human skin. The outstanding exhibit is a squat volume bound in garnet velvet and embroidered with the arms of George II. This is in excellent condition and is one of the proud possessions of the Bibliothèque Nationale.

Two or three showcases have been reserved for the exhibition of a selection of fifty books chosen by a committee of bibliophiles, of the First Edition Club of London, among volumes which appeared in London last year. They have been chosen for the excellence of their general presentation, type-setting and binding. The Nonesuch Press, the Oxford University Press, the Golden Cockerel Press, Faber & Faber, and Gollancz are the most prominent publishing firms; while Zaehnsdorf, Sybil Pye, Madeleine Kohn, the late Charles Ricketts and J. G. Anderson prove themselves to be the foremost of our contemporary bookbinders.

The annual Salon des Arts Ménagers, held at the Grand Palais, includes a section this year devoted to "The Bureau." This is extremely well presented by the Syndicat des Négociants en Objets d'art, Tableaux et Curiosités. A striking feature of this exhibition is the presence of a number of very fine old wood-panellings. M. Serge Roche, M. Remon and M. Chelo contribute effective ensembles of the Louis XIV, Régence and Louis XVIII periods against modern settings of plain white and/or blue walls; while M. Fauché, M. Grellou, M. Chalom and M. Sauvage have composed their interiors with remarkable care against backgrounds of rare old wainscottings. M. Fauché's library bureau of the Régence period is pleasing in its simplicity. The panelling in carved oak of a slightly pinkish hue harmonises perfectly with the old leather-bound books. The table, chairs, carpet and dessus de portes have also been chosen to harmonise with the tonality of this delicate wainscotting.

M. Chalom has carried out his Louis XV bureau with a successful detail reminiscent of the imposing XVIIIth-century interiors of the Musée Nissim de Camondo, so faithfully and assiduously reconstituted by the late collector, M. Camondo.

One or two interesting sales took place at the Hôtel Drouot during the month of February. Among the paintings which figured in the dispersal of an anonymous collection, directed by M. Prud'homme, was an important canvas by Pissarro, "Le Marché autour de l'Eglise Saint-Jacques à Dieppe." This was signed and dated 1901 (*i.e.*, two years prior to the artist's death). This fine



PAINTED BISON SKIN

On view in the new American Section of the Musée de l'Homme, Trocadéro Palace

painting, which came up for sale in 1906, at the auction of the Léon Payen collection, fetched the insignificant sum of 6,000 francs as compared with the truly worthy price of 100,000 francs which it fetched at the Hôtel Drouot last month.

The collection of paintings and drawings, sold at the Hôtel Drouot on February 13th, included a number of rare works. Outstanding among these was a French primitive of the late XIVth century (266,000 frs.). Charles Sterling mentions this painting in his admirable work on the French primitives and compares it with the famous "Martyre de Saint-Denis," by Bellechose, in the Louvre. He especially refers to it in connection with the little circular "Pitié," also in the Louvre, which was probably executed in the same Dijon studio towards the end of the XIVth century. The "Triomphe de l'Été," by Antoine Caron (13,500 frs.), is a curious work by a

little-known and recently "re-discovered" French artist of the XVIth century.

This painting is one of a series which Caron painted at the Court of the Valois, who appointed him their official painter and organizer of fêtes. A still-life, by Heda, the early XVIIth-century Dutch painter, fetched 25,600 frs.

Among the numerous fine drawings mention should be made of a beautiful head by Titian (15,000 frs.), a sketch for the head in the "Education of Love" composition in the Borghese Gallery, in Rome; a pen-and-wash drawing of four figures, by Rembrandt (8,600 frs.); and a pen drawing on parchment of Saint Anne, the Virgin and Child, by a master of the School of Bruges (39,000 frs.); a delicate work in an excellent state of preservation, in which the drapery and gestures of the figures testify to the mastery of an artist influenced by the schools of Van Eyck, Van der Weyden and Memlinc.



COMPOSITION BY PICASSO (1937)

Gallery Paul Rosenberg

BOOK REVIEWS



ANGLO-SAXON GLEEMEN

From "The Oxford Companion to Music"—see review below.

THE OXFORD COMPANION TO MUSIC. Self-indexed and with a pronouncing glossary. By PERCY A. SCHOLES, Dr. ès Lettres, B.Mus., F.S.A. (Oxford University Press.) 21s. net.

For one man to write such a book as this is an amazing performance. The "Companion" is a knowledgeable fellow and a stout one, of 1,091 pages girth, who is not only at home with his own professed subject but in addition seems to be an expert in every branch of human knowledge. It is impossible to give in one review an account of the highways and byways on which the author appears, by our mere calling, as a guide, philosopher and friend. We advisedly add the philosopher and the friend to the guide, because one can hardly turn up a single reference without becoming aware of the subjective warmth with which he conveys objective, and, so far as this reviewer can trace it, invariably accurate information on "music" and its innumerable associations.

The Companion has the fascination of an encyclopædia, which, in fact, it is, save that it also incorporates the features of a technological dictionary plus a kind of "orbis pictus," including not only portraits of musicians of every kind, but illustrations so diverse as, say, "Pepys's Composing Machine," Monet's "Gare Saint Lazare," a receipt for money by Purcell, and a strip cartoon of critical expression, the latter accompanying three pages devoted to "Criticism of Music." Apropos of the subject, this is the conclusion come to by so eminent a scholar and critic as Mr. Scholes: "Finally, it may be laid down, without any suggestion derogatory to the value of the work of professional critics, that the true principle of music criticism is 'Every man his own critic.'"

There is no question that "every man" who enjoys the privilege of Mr. Scholes's companionship will be a better critic of his own criticism.

E. A.

MOSCOW REHEARSALS. By NORRIS HOUGHTON. (George Allen & Unwin, Ltd.) 12s. 6d. net.

Only by its spiritual aspirations and the heritage of art, literature and learning, which it leaves to future generations, does a nation live in history. The intense vitality of music, the theatre and ballet in Soviet Russia prove that—much as she is abused by the enemies of Communism—she still sets store by the higher values.

"New brooms sweep clean," but they are apt to rasp. When—if ever—Europe again becomes civilized and the bristles of the Russian broom have become softer with age, Russia will have much to give and teach the world.

Mr. Houghton, in his interesting book, "Moscow Rehearsals," tells us of the six months he spent in Russia studying the theatre, and of the help and kindness he received everywhere. Certainly the Russian theatre is fortunate, for the State makes up all financial losses. In Moscow alone there are more than forty theatres, each one consisting of "a group of actors and actresses, directors, technical, literary and administrative staffs who work together not only from play to play, not only for a season, but for years."

Theatres, says Mr. Houghton, are crowded chiefly with young people, including workers of every description, and "the demand for theatre workers exceeds the supply." He has much to tell us about the originality and beauty of the productions, and it is significant that while in the post-War period stage-settings were generally futuristic, plays are now mounted with due care to their countries of origin and the *milieu* in which the action takes place. Naturally, there are many propagandist plays, but the favourites are the classics of the theatre, Shakespeare, Molière, Ibsen and the great Russian playwrights.

The book is admirably illustrated.

P. C.

THE STONES OF SCOTLAND. Edited by GEORGE SCOTT MONCRIEFF. (B. T. Batsford, Ltd.) 10s. 6d. net.

This well-illustrated volume consists of a series of six essays, each by a different contributor, in which Scottish architecture is traced from early times. Not least interesting is the chapter on castles which were originally built as strongholds, and their character was dictated by military needs. In later times their forms and plans were developed in residential and public buildings. Scotland had, of course, its Romanesque and Gothic styles; but there were differences, which have not been widely understood, from building south of the border. These and many other matters are dealt with clearly and concisely, and the admirable pictures alone ensure a welcome for the book.

J. G. N.

PRINTS IN GENERAL AND ENGLISH PRINTS
SIX CENTURIES OF FINE PRINTS. By CARL
ZIGROSSER. (Williams & Norgate.) 21s. net.
THE ENGLISH PRINT. By BASIL GRAY. (Adam and
Charles Black.) 7s. 6d. net.

Mr. Zigrosser's interesting book affords, in about 450 illustrations, a wide survey of prints produced in every variety of technique since the different processes of engraving were successively invented in Europe. That is a general description of its main contents, but it should be added that the remainder of the illustrations, which number 488 in all, are chosen from early Chinese art (woodcuts and stone rubbings), woodcuts by Japanese Primitives, and the lovely colour prints by their successors of the Ukiyo-ye School. Thus the whole range of engraving, Oriental and Western, is brought under review, and book illustrations are included, as well as prints published separately. The illustrations are combined in what may seem at first a haphazard way, but the combinations are ingenious and suggestive, and study of the text reveals that there is more method in the arrangement of the plates than at first appears; in addition to the obvious choice of groups containing portraits or nudes, ingenuity is shown in the juxtaposition, for instance, of automobile nocturnes by Gertrude Hermes and Spruance.

The selection of prints to reproduce bears witness to wide knowledge and catholicity of taste. Some might say that Mr. Zigrosser went too far in comprehensiveness; that he was too impartial, too little exacting in respect of quality. To press such a criticism would be to ignore, or to object to, the whole purpose of the book. As the introduction shows, he has deliberately made the scope very wide and illustrated every purpose to which engraving, as a fine art, has been put. I venture to suggest that in some directions the choice might have been more comprehensive still. German woodcuts of the XVth century are inadequately represented by the inevitable 1423 "St. Christopher" and an insignificant "St. Onuphrius" at New York. In the XVIth century, Baldung gets too big a share, and there is nothing by Burgkmair, one of the great masters of the woodcut. (No. 38 wrongly bears his name.)

In the selection of contemporary prints, which shows wide interest in the Continental and American schools, less than justice is done to English artists. A few etchers are included, but not one of the engravers (Anderson, Austin, Gooden, &c.), who have achieved a remarkable revival of line-engraving. The only modern English woodcut is an early and insignificant Gill.

Mr. Zigrosser is obviously less interested in the conservative artists than in those who have been influenced since the War, as he explains in some of the most interesting and illuminating pages (170-178) of his introduction, by modern philosophy and science, by Socialism and psychology, by Marx and Freud, by Expressionism, Cubism and Surrealism. The text, accurate and well-informed as it is in almost all respects, is a little marred by carelessness in quotation from the French. It is unkind to say that Fromentin wrote "*en plein lumière*"; "*éstampes*" and "*desarmées*" are wrongly accented; "*Académie particulier*" is a solecism—so, in Spanish, is "*Bravo torro*"—and there is a great difference between a "*cure*," especially a "*cure de soleil*," and a "*curé*."

Mr. Gray's book, with fewer but better illustrations than the American volume, tells, in an interesting and independent style, the history of engraving in England from its belated start under the Tudor kings to Blair Hughes-Stanton and David Jones. It is clear that the author has no great love for the mezzotint, one of the glories of English engraving in the opinion of the average historian, nor for stipple. The stern and definite line of the early engravers with the burin finds more favour with him. He gives a full and just account of the early experiments in colour printing of Elisha Kirkall, who has been too little studied, J. C. Le Blon, and John Baptist Jackson. His chapter on Blake and his followers, Calvert and the youthful George Richmond, is excellent, and he gives an interesting account of wood engraving in the 'sixties, and of its revival under Morris and Burne-Jones and their successors, Ricketts, Shannon and Sturge Moore. Lithography hardly receives its fair share of attention so fully as do etching and wood-engraving; there is no mention of the Senefelder Club. An unusual and useful chapter is that on "The Print as a Commercial Asset," in which the Victorian colour prints of Baxter, Le Blond, Dickes, Kronheim and the like, are discussed. This is a subject which has hitherto been neglected and ignored by "highbrow" critics, though it has a special literature of its own and appeals to a large circle of comparatively inarticulate collectors who would "willingly let die" the modern etching which since Hamerton and Wedmore has enjoyed a now diminishing vogue.

CAMPBELL DODGSON.

HOUSEHOLD FURNITURE AND INTERIOR DECORATION. Executed from the designs of THOMAS HOPE. (London: John Tiranti & Co. 1937.) 15s. net.

The designs of the virtuoso Thomas Hope (1769-1831) for his house in Surrey, "Deepdene," are our nearest points of contact with the French Empire. While Hope aimed at the association of "all the elegancies of antique forms and ornaments with all the requirements of modern customs and habits," it is impossible not to agree with George Dance who, on seeing Hope's London house, said that "However much there might be of amusement in seeing the house we had gone through, it certainly excited no feelings of comfort as a dwelling." Many of the interiors at "Deepdene," which were designed as backgrounds for Hope's collection of Egyptian and Roman sculptures and vases, were archaeological fantasies, and each scheme was carried out with admirable zeal and consistency. It is a pity that Hope's interesting introduction has been omitted in Messrs. John Tiranti's reprint, and the description of the plates sacrificed. J.

TASTE AND FASHION FROM THE FRENCH REVOLUTION UNTIL TO-DAY. By JAMES LAVER. (George G. Harrap & Co.) 12s. 6d. net.

A recommendation by the Book Society is sufficient assurance that this volume may be considered light reading, which is seldom true of a work on costume. Mr. Laver is deeply versed not only in the fashions but in the social history and manners of his period. He believes all changes in costume to be aspects of the art of seduction, and develops this theme with sprightliness and epigrammatic vivacity; while in the choice of a few illustrations the erotic interest is discretely stressed. R. E.



"GHOSTANZA DE MEDICIS"

Ascribed to a pupil of GHIRLANDAIO

*From the original in the National Gallery
(by permission)*

BOOK REVIEWS

CHINESE CALLIGRAPHY: An Introduction to its Aesthetic and Technique by Chiang Yee. With a foreword by his son, President of the Chinese National Government. With 6 plates and 155 text illustrations. (Methuen & Co., Ltd.) 21s. net.

The majority of our readers are neither Sinologists nor presumably called upon to decipher the meaning of Chinese written characters; they will leave it to the expert, when necessary, to do that for them. For all that, no one with an atom of curiosity beyond abstract æsthetic experience can afford to disregard Mr. Chiang Yee's introduction to the æsthetic and technique of Chinese calligraphy. It is not possible within the compass of a short review to give the essence of his clear exposition, but perhaps one may attempt to give its quintessence; and it is this. Chinese handwriting is calculated to give both æsthetic pleasure and psychological significance in its form. Aesthetically, it is not only closely related to the technique of Chinese painting, but also aims at beauty for its own sake. Psychologically one must, it appears, read it with the eyes of our own graphologists. Thus a "page" of Chinese writing (one must put the word into inverted commas because page must be understood to include an inscription on a rock or a poem on a painting) has always this dual significance. Moreover, this significance is, it seems, immanent in the styles of handwriting of which there are several, as distinct as, say, the orders of our classical architecture.

By way of convincing the reader that Chinese calligraphy is not as dry a subject as he will naturally be inclined to think, we may quote a few of the explanatory captions the author has added to the illustrations. For example, of a poem by a Sung emperor—Hui Tsung—he says: "His writing shows him to have been a tall, thin, handsome figure." Of a member of the present Chinese Government, Yü-Yu-Jên, a "widely known living calligrapher," he says: "His style shows him to possess a cultured and carefree personality, with the tastes of an antiquarian." Technical and æsthetic qualities are commented upon this wise: on a writer and calligrapher "who specialized in the *Pa-Fen* style," Mr. Chiang Yee says: "Notice how skilfully he handles his brush and how scrupulous is his perception of nature." Of a Ching personality, Chao Chi-Ch'ien, "a statesman, calligrapher, painter and seal engraver" (note the combination of professions), we are told: "The design of his characters has peculiar charm, and his strokes are very graceful. We consider, however, that his work shows feminine characteristics, and, though undoubtedly good, is not so fine as the powerful work of Têng Shih-Yü" (another well-known calligrapher of the same period).

From these few excerpts it will be seen that at last the curious identification of Chinese writing with painting and with poetry is revealed, at least partially, to the Western eye, as was to be expected of the author of "The Chinese Eye." The book is well written and strikingly illustrated.

H. F.

THE LONDON MISCELLANY. Compiled by ROBERT HARLING. (London: Heinemann.) 8s. 6d. net.

In view of the extensive rebuilding now taking place, the chapter on the "London Vista" is interesting, since it contains descriptions of London architecture and London statues in the XIXth century. The rest of the book does not touch on art.

C. K. J.

BOOKS RECEIVED

COSTUME AND FASHION. Volume Three. The Tudors, Book I: 1485-1547; Book II: 1547-1603. By HERBERT NORRIS. Illustrated in colour and black and white by the Author. (London: J. M. Dent & Sons, Ltd.) 63s. net the set of two books comprising Vol. III.

A HISTORY OF THE ROYAL PAVILION, BRIGHTON. With an account of its original Furniture and Decoration. By HENRY D. ROBERTS. (London: Country Life, Ltd.) 21s. net.

THE ARTIST'S YEAR BOOK. Edited by HAROLD SAWKINS. 1939. Third year of issue. (The Artist Publishing Company.) 2s. 6d. net.

OLD MASTER DRAWINGS. A Quarterly Magazine for Students and Collectors. No. 51. December, 1938. Edited by K. T. PARKER. (London: B. T. Batsford, Ltd.) 5s. net.

R. B. S. MODERN BRITISH SCULPTURE. (London: Country Life, Ltd.) 21s. net.

TIMBER BUILDINGS FOR THE COUNTRY. Edited by E. H. B. BOULTON, M.A., with a preface by Professor PATRICK ABERCROMBIE, M.A., F.R.I.B.A. (London: Country Life, Ltd.) 10s. 6d. net.

THE FACE OF BRITAIN. WEST COUNTRY. (Somerset, Devon and Cornwall) By C. HENRY WARREN. Illustrated from Photographs. (London: B. T. Batsford, Ltd.) 8s. 6d. net.

DECORATIVE ART, 1939. The Studio Year Book. Edited by C. G. HOLME. (London: The Studio Ltd. New York: The Studio Publications, Inc.) 10s. 6d. in cloth binding; 7s. 6d. in paper, net.

THE ART OF MOSAIC. By H. H. POWERS. (The University Prints, Newton, Mass., U.S.A.) \$2.50

THEY WROTE ON CLAY. The Babylonian Tablets Speak To-day. By EDWARD CHIERA. Edited by GEORGE G. CAMERON. (Cambridge, at the University Press.) 10s. 6d. net.

MODERN CABINET WORK FURNITURE AND FITMENTS. An account of the theory and practice in the production of all kinds of cabinet work and furniture, with chapters on the growth and progress of design and construction. Illustrated by over 1,000 practical workshop drawings, photographs, and original designs. By PERCY A. WELLS, formerly Head of Cabinet Department, L.C.C. Shoreditch Technical Inst., Silver Medallist, Royal Society of Arts; and JOHN HOOPER, O.B.E., Honours Silver Medallist, City and Guilds of London Institute, Silver Medal, Carpenters' Company, Cabinet Section. Fifth Edition. Revised with additional illustrations. (London: B. T. Batsford, Ltd.) 25s. net.

PLATO'S ACADEMY. The birth of the idea of its rediscovery. (Oxford University Press; London: Humphrey Milford.) 21s. net.

ALESSO BALDOVINETTI. A critical and historical study. By RUTH WEDGWOOD KENNEDY. 1938. (New Haven: Yale University Press. London: Humphrey Milford; Oxford University Press.) 67s. 6d. net.

BOLETIM DA ACADEMIA NACIONAL DE BELAS-ARTES. IV. (Lisbon, 1938.)

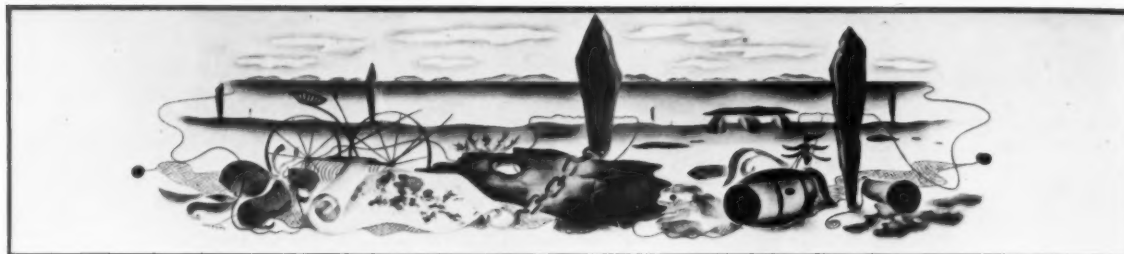
BIRDS AND BEASTS. By CHIANG YEE. (London: Country Life, Ltd.) 7s. 6d. net.

PERIOD FURNITURE FOR EVERYMAN. A Handbook for the Amateur. By WILLIAM GLADSTONE MENZIES, late Art Sales Correspondent of *The Times*. (Duckworth.) 7s. 6d. net.

NOTEBOOK OF AN UN-ARRIVED ARTIST. By MADGE TENNENT. (Paradise of the Pacific Press, Honolulu, Hawaii.) \$3.50.

The author of this book of aphorisms is an accomplished painter whose shimmering pictures have been exhibited in London. They were original if somewhat imperious in manner; very intelligent, but not always carefully thought out. That is true also of this book of aphorisms, which can be recommended to painter and public alike, provided one beware of the pits into which she occasionally lets herself fall; e.g., "Artists can do more than God; it needed the brush of the man Rembrandt to produce something more important than a man on canvas." That really won't do.

ART NOTES BY THE EDITOR ROUND THE GALLERIES



MURAL PAINTING, by JOHN HULTON, in Café in Orient Liner "Orcades"
At the exhibition at the Stafford Gallery

THE NATURAL HISTORY OF A WHISTLER ANECDOTE: A PERSONAL MATTER

"In the confidence of middle age, when a man of note called on him, this eccentric autocrat once returned the servant to the hall with a printed slip reading, 'Who is the greatest painter in the world?' and only on the reply being 'Whistler' had he admitted the caller to his presence."

This paragraph appeared in an article on Whistler in the *Picture Post* of January 28th of this year. I rubbed my eyes. Could this really be authentic of this "eccentric autocrat"? Hitherto I had believed that this incident had only happened—in my imagination. Read this:

"I handed the servant my card, saying: 'I wish to see Mr. Whistler.' The servant withdrew and reappeared presently with a printed slip of paper on which I read the following words:

"WHO IS THE GREATEST PAINTER IN THE WORLD?"

"I bethought myself a minute, and my mind's eye saw a long and brilliant pageant, from Giotto down to the present day; then I wrote this name, 'Whistler.' I was asked to step in."

This is the opening of an article of mine—written in callow youth—entitled "A Caricature: JAMES MCNEILL WHISTLER." It was printed in a long since defunct weekly called *The Art Record* and, to be precise, in its issue of March 2nd, 1901, followed, incidentally, by another "Caricature" with the sub-title "MR. JONES"; Mr. Jones being, of course, Burne Jones.

Two years after the publication of the Whistler "Caricature" there appeared in another weekly, *The*

Free Lance, edited by the famous Clement Scott, a paragraph headed "The Greatest Painter." It began: "A friend of mine went to Whistler with a letter of introduction, and sent up his card with the letter. The servant presently brought down the card with a note in pencil on it. 'Who is the greatest painter?' . . ."

The Free Lance had improved on my version, but it was unmistakably from my "Caricature," because it gave details of what it called "an amusing scene" that followed, which was at length described by me in my "Caricature."

When my imaginary interview was published Whistler was still alive and could have protested; when *The Free Lance* paragraph appeared he was dead and could not. So I did, on behalf of a painter whom I greatly admired in spite of the "Caricature." Unfortunately, however, Clement Scott died before the wording of a *démenti* was settled, and so it was never published.

Some time after I discovered a book on Whistler in which the greater part of my "Caricature" was published—in 1902—without acknowledgment of the source and with only these words of introduction:

"In the following there is just enough of characteristic likeness to make the portrait recognizable in spite of exaggeration."

It seems to me that *The Free Lance's* "friend" and the *Picture Post's* "man of note" can be none other than myself.

Habent sua fata libelli, but this particular one seems to throw some light on how history is made—and written.

"PARAPHRASES" AT THE STORRAN GALLERY

This exhibition was a really good idea—Mr. Raymond Mortimer's, I gather. A number of English artists were invited to send in "Paraphrases" of paintings by other painters, mostly old Masters. Included in the show was a "Peasant Boy" after Murillo, credibly attributable to Manet, and also a "Rape of Europa" after Veronese by Tiepolo. Some of the exhibits were not what one could justly call "Paraphrase," i.e., "a restatement in different terms"; they resembled poor copies too much; but others were really delightful. Amongst the best I should reckon Adrian Daintrey's restatement of Jerome Bosch's "Mocking of Christ"; Mark Gertler's re-

statement of a Giotto; Lynton Lamb's "Metsu," and several others. The most logical and, perhaps, also the most attractive paraphrase was Anthony Bridge's "Detail from a Greek Vase." Cézanne's well-known "copy" of a Delacroix is closer to the original in feeling than one might have expected.

THE LEICESTER GALLERIES: PAINTINGS BY GILBERT SPENCER AND RECENT PAINTINGS BY C. R. W. NEVINSON.

Like his brother Stanley, Gilbert Spencer seems to possess two distinct personalities with two correspondingly different modes, or moods of expression. In one mood he is a sober and tender interpreter of the English

ROUND THE GALLERIES



PORTRAIT

By AUGUSTUS JOHN

From the Artists' International Exhibition, Whitechapel Art Gallery

scene, to which we may also reckon, as belonging, his portraiture. The portrait of "D. C. MacGregor, Fellow of Balliol College" is strong, and carefully drawn and painted; that of "J. H. C. Whitehead, Esq." being equally strong, but not as carefully finished. The recessions in "Lane in Upper Basildon" and "Twyford, Dorset" make these two landscapes particularly attractive. "Summer Landscape, Basildon" is distinguished by the choice of unusual viewpoint which his brother shares with him.

He exhibits, however, also a series of paintings under the general title "The Ten Commandments" and including such subjects as "God Creating the World," "The Man who picked up Sticks on the Sabbath" (Numbers XV, 32-36), "Noah, Universal Father, calling up the Beasts," "Susannah and the Elders," &c. Now, if these had been done by a plantation nigger of "Green Pastures" innocence one would have admired not only the design, which in some cases, especially in those mentioned, is admirable, but also the conception. But they are not; and so one is left puzzled.

Nevinson began with what, way back in 1916 or so, seemed rather wild revolutionism, cubism, vorticism and that sort of thing. For years vestiges of these "isms" haunted his work in varying degrees. In this show the signs of his artistic origins have almost completely disappeared. The majority of the exhibits are landscapes in London, Paris and New York, including also, however, the English country scene. All these landscapes are so good, so inspired with the spirit of the places, so convincing in their rendering of land and sky, or of houses

and streets, that I find it difficult to choose the best amongst them. My personal choice would, I think, fall on "Last Boat for Westminster, Greenwich Pier" because of the convincing rendering of the evening light, and on "Earth, Shadows and Sea" because of the motion in all three. In actuality motion is only apparent in earth; but this appearance is none the less real to the eye, and the artist has subtly made it seem so. Nevinson also understands Paris. Where I do not follow this artist is in his treatment of figure subjects, especially his girls' heads. The profile of "Miss Kitamura of Sydney" is perhaps justified by the amazing contradiction in the name of the lady, the line of the profile and the place of origin. In other portraits, however, he seems unbelievably sentimental to me.

1939 EXHIBITION. WORK BY MEMBERS OF THE ARTISTS' INTERNATIONAL ASSOCIATION EXHIBITED AS A DEMONSTRATION OF THE UNITY OF ARTISTS FOR PEACE, DEMOCRACY AND CULTURAL DEVELOPMENT—AT THE WHITECHAPEL ART GALLERY.

A mouthful! and, as is so often the case with "mouthfuls," it signifies that people have bitten off more than they can chew. There is much more to be said about this show than I have space for. Suffice it only to remark that to fill much space in an East End gallery with Abstract and Surrealist work seems to me not only undemocratic, but unbusinesslike. And, as is here the case, to fall back upon Goya four or five times in order to express one's horror of the disasters of the present Spanish war seems to me singularly weak and unconvincing as a demonstration. In short, the Whitechapel Gallery reeks at the moment of Bloomsbury.

This reservation having been made, one must in justice admit that there is some "good stuff" in it. As the following list will show, the examples are chosen without regard for any particular "ism." Augustus John, "Portrait" (see illustration); Colin Innes, "Interior, Rue de Seine"; Patricia Preece, "Old Woman"; Nan Youngman, "Funeral at Tufnell Park"; W. Barnett, "Junk in Portobello Road"; Carel Weight, "Hey Presto"; Stephen Bone, "St. Martin de Ré"; James Fitton, "Shooting Gallery"; Samuel Haile, "Mandated Territories"; John Banting, "Spain Unfinished"; Robert Baxter, "The House of Cards"; Ben Nicholson, "Composition"; Doris Spencer, "Farmer's Daughter"; Nan Youngman (again), "Empty Street"; C. H. Rowe, "Meeting at the Nore"; Leo Hardy, "Season, Southend." The last named should be compared with its neighbour, "Underground," by Edward Scroggie, for the difference between the art of painting a subject and the suggestion of an idea. Edgar Hubert's formless "Painting" is also painting, but of the kind that would be sufficiently described by the title "Pigments." Amongst the prints and drawings, L. F. Smith's twelve drawings called "Miners' Documentary" seem to me to have most claim to be honoured with the word "democratic" art. They are not Bloomsbury, nor Chelsea, but they all suggest designs good enough to form the basis of relevant murals. Eric Gill, James Boswell, Gwendolen Raverat, S. R. Badmin and Eric Ravilious are others whose works—water-colours or prints—deserve special mention.



BRIGHTON PIER By W. R. SICKERT
From Messrs. Agnew's Annual Exhibition of Water-colours

MESSRS. AGNEW'S ANNUAL EXHIBITION OF
WATER-COLOUR AND PENCIL DRAWINGS

These exhibitions, of which this is the sixty-sixth, seem, in these days, more and more like harbours of refuge; spots where one can forget all troubles, and, as it were, listen to the conversation of the artists assembled. I would stress the word conversation, because these water-colourists seem to gain mutually by the company they are in. Here Cotman has a word to say to De Wint, or Sickert to Russell Flint; and since the gallery is not vast, Turner may be heard in conversation with Brabazon on the one side, or with Towne on the other. Boucher "argues" against Watteau, and G. H. Harlow dares to contradict them both. To me, at all events, these exhibitions have this added charm which is, of course, lost in writing. The exhibition will be on during this month and so it should be visited. I should like to draw visitors' special attention to Cotman because of the variety of this master, and particularly to "The Storm," "Brittany" and "Sunset." Turner is beautifully represented, but it is curious how his technique varies when the water-colour is intended for engravers of his work as, for instance, in "Rochester and Fort Pitt" of 1832 and "Heidelberg," circa 1832. The oldest men, such as Alexander Cozens, Francis Towne, John Varley are all interesting. Amongst the moderns, Sickert has a wall, or two walls, to himself, and the variety of his draughtsmanship is like a series of witty epigrams.

FRENCH GRAPHIC ART AT THE REMBRANDT
GALLERY

Unfortunately, this exhibition was not yet opened at the time of going to press, but from a hasty preview of as many prints as were accessible it was clear that it is one of very considerable importance. It begins with artists born at the end of the XVIIIth century, like Ingres, Géricault, Corot, and ends with the still living Rouault, Derain, Picasso, and Luc-Albert Moreau (see illustration). The prints are mainly lithographs, but there are also woodcuts and etchings. Some of these prints are very rare, and most of them of unusual interest.

In France print-making is not, like in England, a regular profession based on an extraordinarily high degree of technical accomplishment. French lithographs, etchings and woodcuts are, as a general rule, poor, but there are exceptions, such as Toulouse-Lautrec and

Daumier especially, and many of the minor artists, with whom our article on Romantic Lithographs in this number deals. French prints, I say, are generally the by-products, so to speak, of artists whose life-work lies elsewhere. The prints in this exhibition are for the most part of that kind, and it is little known in this country.

Next to the strange forerunner of Surrealism, Odilon Redon, his master, "Rodolphe Bresdin," protégé of Theophile Gautier and Baudelaire, is perhaps of the most peculiar attraction in an exhibition which is full of interest. J. D. FERGUSSON'S PAINTINGS AND L. S. LOWRY'S PAINTINGS OF THE MIDLANDS AT THE GALLERIES OF REID AND LEFEVRE.

J. D. Fergusson—the fourth in the little Scottish Group Peploe-Hunter-Cadell—seems now to find more satisfaction in the problems of colour which he has solved than in the problems of form. So far as form is concerned he continues a modified geometric assemblage of shapes softened by atmosphere. His pictures are still chintz-like in their gay decorativeness, and landscapes like "Rainbow, Thorenc," "Golfe Juan," a kind of Monet precisified, or the curiously patterned "Les Tilleuls, Bécheron," would cheer up any room. As regards his figure subjects: He shows a head of a woman called "Complexity" (1914). Title and date are important. This head is well painted and much more worked out than his more recent portraits, hence, no doubt, the title; but one wonders whether perhaps, after all, this "complexity" was not on a profounder plane than the later "simplicities."

I have watched L. S. Lowry's paintings as they turned up in various exhibitions with great interest. This, however, is the first time that I have seen so many together. Manchester is a . . . well, I do not quite know how to describe it without giving Mancunians offence. Even so, however, Mr. Lowry has invested his townscapes of this city and environs with an odd charm, partly, I think, due to the contrast between the sombre and professionally painted setting and the quaint, prolific, and amateurishly indicated population. His pictures have a sentiment that vaguely recalls that of Pieter Brueghel. He is manifestly deeply in sympathy with his subjects. His art is not great art; but it is so genuine that one accepts it gladly in the spirit in which it is offered. It would be better, however, for his sake if he did not show so many together.



"THE COUNT OUT"
Lithograph by LUC-ALBERT MOREAU

ROUND THE GALLERIES

THE ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS, 57th EXHIBITION

It is quite time that painter-etchers and engravers came into their own again. Far too long now have false values based on purely financial standards and appeals to the commercially speculative instinct ruined "the market." It is no consolation perhaps to the artists to say that, in the long run, the public are the losers. Every artist worthy of the name knows that he has all the satisfaction he needs when he has finished a job of which he does not feel ashamed. To him, therefore, it does not matter, or rather it would not matter much, so long as he knew his work was somewhere in safe keeping. If only in the meantime he had not also to live. There's the rub! The public, however, who ignore his work are nevertheless the losers. It is useless to say that it can live without such pleasures because, in fact, it only has to find other, and often less commendable, substitutes for them; and more costly ones to boot.

All this only because this, the fifty-seventh exhibition of the Society, struck me as being as good as any, and better than some of its predecessors, and I know that artists are "feeling the pinch." "Guns or butter" again; but if we are going on as we are, the etchers and engravers will not have any copper and will not need any butter—because guns will have all.

However this may be, this is an excellent show. There are really too many good things in it, things which prove, and heaven be blest for it, that these artists start with knowing their job; quite a relief after charwomen, postmen, army and medical men who, no doubt, know theirs too but prefer a job about which they know little or nothing—Art.

To come back to our artists. Hubert Freeth's "Campbell Dodgson, Esq.," for instance, is an admirable likeness and a good etching; Stanley Anderson's "Windswept Corn" is an impeccable engraving which, incidentally, proves that the artist loves his subject and understands it; Edward Hudson's etching of an "Interior" is beautifully designed in terms of "values," that is to say, the view of this "Interior" has become worthy of record through the means employed, connected in this case with the rendering of light and shade. The effect of Paul Drury's etching and aquatint "French Cemetery" is, on the contrary, a linear pattern, and its *surrealism*, which is so striking, was prompted by the astonishing oddity of such cemeteries. There are many other things that please and satisfy in different media by various artists. To mention just a few names only: Grindley-Ferris, John Taylor Arms, Robert Austin, C. W. Taylor, W. P. Robins, A. S. H. Mills, L. G. Brammer, Stanley Dent, Gwendolen Raverat, Clifford Webb, C. F. Tunncliffe, and the late members F. L. Griggs and Job Nixon.

ITALIAN ART FOR LORD BALDWIN'S FUND

The most important exhibition of Italian paintings to be shown in London since the Exhibition of Italian Art at Burlington House in 1930, was opened at the Matthiesen Galleries by the Earl of Crawford and Balcarres on Wednesday, February 22nd, at 3 p.m. The exhibition, which is held in aid of Lord Baldwin's Fund for Refugees, consists entirely of the works of the Venetian masters, and is a survey of the range of

Venetian art from its first beginning in the XIVth century until the end of the XVIIIth century.

Over one hundred pictures have been collected from public and private owners in England, France, Holland, Sweden, Switzerland and Italy.

Notable English loans include Lord Lansdowne's famous Giorgione "The Concert Party," and Giorgione's sketch of the "Martyrdom of a Saint," which some authorities regard as the only genuine Giorgione drawing, from the Duke of Devonshire's collection. Also from Chatsworth is the "Portrait of a Man," by Cariani, and drawings by Bellini and Mantegna. Among other English lenders are Sir Kenneth Clark, Dr. Tancred Borenius, Lord Melchett, Mrs. Mark Hambourg, Mr. Arthur Bendir, Mr. Victor Koch, Mr. G. Locker Lampson, and Mrs. Robert Benson, daughter of the late Sir George Holford, who has lent the lovely Bellini "Portrait of a Boy," from her father's famous collection in old Dorchester House. Public collections in this country which have lent pictures include the Ashmolean Museum, Oxford, the Barber Institute, Birmingham, and Christ Church, Oxford, from which comes a fine Tintoretto, "Portrait of a Gentleman," only recently pronounced the work of Tintoretto.

KAPP'S FIRST EXHIBITION OF PAINTINGS AT THE WILDENSTEIN GALLERY

An exhibition of paintings by an artist who has made a reputation as a draughtsman and caricaturist, such as "Kapp" has made, was bound to be interesting. It was a foregone conclusion that Kapp would know what he was doing and his paintings of landscape, still-life, flowerpiece and portrait subjects are evidence of this—too much so! The point is that one cannot become a painter; one already is that, or not, at least, *in petto*,



"CONCERT PARTY" By GIORGIONE
In the collection of the Marchioness of Lansdowne

even before one has taken up the brushes. As I see it, Kapp was never attracted by drawing for its own sake, by calligraphy; drawing means to him the drawing-out of character from a man's or a woman's face and figure and presenting this "extract" strikingly. In other words, he never draws an object because he sees in it primarily a subject.

It is rather another matter, as we now realize, when he turns to colour, and in particular to such objective matter as a landscape or a still life. Here he is thinking first of all of Art, of his knowledge and appreciation of other painters, and of technique. There is, therefore, in such things an amplitude of thought and a paucity of feeling. Only one of these objective paintings is emotional in colour—it is the one called "Dolores's Bedroom," and I suspect that it is "Dolores," though herself invisible, that has something to do with its success, and not the room. When Kapp tackles portraits he is sure of himself. "Monsieur Arnal," "The Deaf Mute" and the "Mongolian Flautist" are three portraits, each with its own quite different character, the colour, the touch and the conception generally seem to be governed by the subject. They are the best paintings in the show because he has forgotten all about Art in the presentation of subject matter. In corroboration one could indicate a number of his drawings of scenes from real life which suggest designs for paintings, much more impressive than the actual paintings of still-life, &c., in the show.

To me it seems clear that Kapp could make a reputation as a painter equivalent to his fame as a caricaturist if he left his studio and went back to life.

MIDLAND ART

Contemporary pictorial art in the Midlands has never had a better show than the exhibition of paintings and drawings held at Birmingham Art Gallery through February and closing on March 5th. The first selling exhibition to be held there, the event brought this important gallery into line with others where modern artists are given the disinterested introduction to the public that they lack in other ways. Submissions were confined to artists residing in or having close associations with a region within fifty miles radius of Birmingham, and of approximately 1,200 sent in, room could be found



"THE FAMILY AT POLPERRO"
By B. FLEETWOOD-WALKER, R.O.I.
Presented to the Birmingham Art Gallery
(See notice below)

for only 350. One large gallery—very effectively hung—was devoted to oil and tempera paintings, and good though these were, the water-colours in two other galleries were generally better in technical quality. It was not surprising, as Birmingham has a distinguished permanent collection of early English water-colours, to see among the modern examples many landscapes finely wrought in draughtsmanship and characterized by good colour and atmospheric subtlety. Among artists eminent in this medium, Henry Payne, C. M. Gere and Margaret Gere, Harry Morley, Gordon M. Forsyth and Sidney Causer were well represented. Theirs is an art of old and familiar skill, unventuresome perhaps, but always satisfying. On the other hand, Alfred Thornton, a penetrative seeker beyond the natural appearance of things, rarely fails to give a powerful suggestion of strange rhythmic significances, and his two examples, "Sundown" and "Gloucestershire, December, 1938," proved that he gains yet more vitality in his brusque landscapes. Nina McBride's "Snowhill," a little gem of atmospheric delicacy aptly framed; J. W. Tucker's "Autumn in the Cotswolds," Frank Forty's "Going to Gweedore," and Mabel Spurrier's "Market, Concarneau," were other outstanding water-colours.

Among oils, a prominent exhibit was B. Fleetwood-Walker's large group, "The Family at Polperro," a picture noteworthy for the just relationship between the figures, the cool, discreet tones, and the supple modelling. A Provencal landscape by G. Douglas Thomson showed an uncommon aptitude for using colour as a means of creating form: in its intuitive perception of space and volume this picture stood almost alone. Portraits



FROM THE EXHIBITION OF ALBERT MARQUET'S
WORK (see page 154)
At the Leger Gallery

SHORTER NOTICES

on the whole indicated more concern for character than for decorative aspects. D. E. Maxfield's small self-portrait stood out by its imaginative handling, and Olwen Tookey was another contributor to this section in whose work a strong personal style was to be noted. John Melville's "Menacing Times" was interesting in subject and clever in treatment in the "abstract" manner, and Dame Laura Knight and Florence Engelbach were conspicuous exhibitors of decorative subjects, the first with a typical gypsy piece, "Gaudy Beggars," the latter with flower paintings. The little tempera paintings by Joseph Southall were a reminder of the long and distinguished service he has rendered in helping to bring this medium to its present revival. L. B. POWELL.

THE NATIONAL SOCIETY'S SHOW AT THE R.I.

The National Society's shows are steadily improving. One of my fellow critics thought it looked quite Academic—Royal Academic is meant, of course; but it doesn't. For craftsmanship the Academy still deserves the palm; the National Society is, nevertheless, more reserved than it used to be, lively but not boisterous or roisterous. The most unruly paintings in the show are by Jack B. Yeats. To the artist, I know, there is an oceanful of thought and feeling poured into each—but my mind seems to be sitting in an oarless dinghy tossed rudderless in waves of pigment. The most significant picture in the show is a combined effort of James Proudfoot and John Leigh Pemberton—it is a triptych representing a public-house scene; it is very well painted, especially in respect of light; the colour is less pleasing. That is true co-operation and the artist should get plenty of jobs through it. Amongst other more considerable paintings I would select James Proudfoot's "Snow in Glebe Place," John E. Nicholls's "From a Window," Charles Cundall's "The



JAPANESE WOOD CARVING, XIth century. Height 26½ in. In the possession of Rocca, *Extreme Orient*, 50, Rue la Boétie, Paris

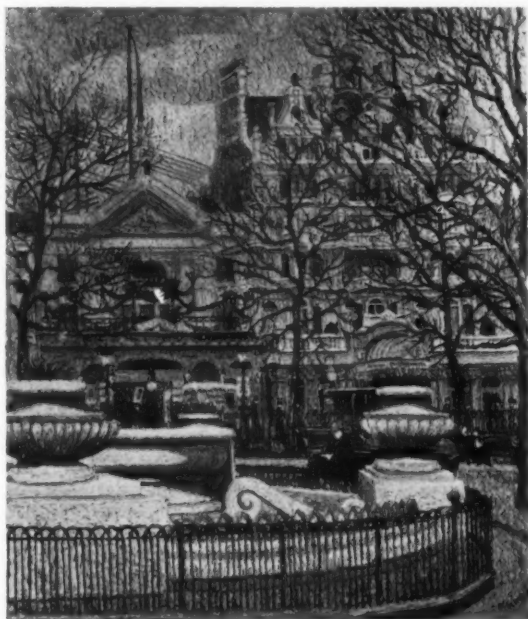
Derby," S. Mackenzie Litten's "The Cattle Pond" and "Snow on Beacon Hill," Karl Hagedorn's "Yachts," P. H. Jowett's "Flowers," Malcolm Arbuthnot's "Snow," Elmslie Owen's "Strange Stirrups," R. O. Dunlop's "Lifeboat, Walberswick," Billie Waters's "Flowers," and several of Evan Walters's pictures.

SHORTER NOTICES

THE REPRODUCTION OF CHARLES GINNER'S "Old Empire" serves to draw attention to the Redfern Galleries important Camden Town Group exhibition which opens on the 9th of this month. It is to include all the original members—Sickert, Gilman, Spencer Gore, J. B. Manson, Ginner, Lucien Pissarro, Bevan and others.

SYDNEY LEE, R.A., WHOSE EXHIBITION OF WATER-COLOURS at Messrs. Colnaghi's closed at the end of last month, is better known as an oil painter and wood engraver. In his water-colours one notices his pre-occupation with "textures," both those of nature and those of art, that distinguishes his other work; "The Cliff Road, San Vigilio, Lago di Garda" illustrates the one; the "House of Mystery, Barnard Castle" the other. "Pembrokeshire Cottages" introduces a new note—that of pure colour. On the whole I think the large view of "Fribourg, Switzerland" is his most successful and interesting water-colour in the exhibition.

BETTY SADLEIR'S DRAWINGS EXHIBITED AT THE ADAMS Gallery prove her to be an artist with the right touch and feeling for her medium—water-colour; her art is agreeable rather than profound.



"THE OLD EMPIRE" By CHARLES GINNER
From the Exhibition at the Redfern Gallery



CARD TABLE, in burr walnut, 2 ft. 6 in., circa 1720
In the possession of Mr. R. P. Way, Bath

OF ALL THOSE PAINTERS WHO CAME OUT OF THE Impressionist school, in particular Monet, Albert Marquet is the most lovable—this is the right word. His exhibition of "Recent Paintings" at the Leger Galleries bears this out. With the utmost simplification of means, with fluent touches and tender tones, Marquet summarises the landscape, gives you the essentials of form, of colour and therewith of feeling. I should like to call his art oil drawing rather than oil painting, so smoothly does his brush seem to glide over the canvas surface. "Trial," the "Pont Neuf," the "Bateau blanc à Stockholm" are beautiful things. "La Seine à Méricourt"—a Monet-esque scene—allows one to see how much less than Monet "worries" his paint. Curiously enough, Marquet's water-colours seem, by comparison, much more heavy handed than his oils.

AT THE FRENCH GALLERY, 35, OLD BOND STREET, MR. Harry Wallis has arranged an exhibition of pictures by Scottish artists covering the period from the early XIXth to the present century. It is a show that includes many of the special favourites of the Victorian era, such as Faed, Peter Graham, McWhirter, Pettie and Orchardson. Of these it is safe to say that Orchardson will come back into favour again. His admirable portrait of "Howard Colls, Esq." confirms one in this view. Of the "pre-Raphaelite" period Erskine Nicol is a good representative. His "Village Politicians" has more breadth than is usual with this artist; and his humorous village "tragedy," called "Rejected," is still likeable. Other good pictures here are by Sir J. L. Wingate, Alex. Fraser, Gemmell Hutchison and G. Houston. There is also a typical Cameron; and Stanley Cursitor, the director of the Edinburgh Gallery, is here seen to be a painter of skill and taste in his "Study in Grey and Black."

THE LEGER GALLERIES ARE HOLDING AN EXHIBITION OF "The Early Work of Stanley Spencer" from March 15th to April 15th. It will be interesting to see whether and how this strange artist has developed.

RICHARD SEEWALD'S PAINTINGS AT THE STAFFORD Gallery are pleasantly, but somewhat superficially, decorative, and in their simplicity of statement not as convincing as this Swiss artist's delicious line illustrations in his many books.

In the same gallery a New Zealander, John Hulton, exhibited a number of mural designs. As the reproduction (see p. 148) of one of his decorations for the Orient liner "Orcades" shows, Hulton is an accomplished designer, and his gay, surrealist subject-matter must look exceedingly well in the right place.

HENRY MOORE'S "DRAWINGS FOR SCULPTURE," SHOWN at the Mayor Gallery, are the work of a consummate artist. His mind, however, even as a draughtsman, moves on a plane so different from mine that I can only judge the surface of his work.

THE RIDLEY ART CLUB'S FIFTIETH ANNIVERSARY EXHIBITION includes, in my view, only one picture of indisputable professional merit—it is F. Ernest Jackson's "Mrs. Beasley." That is valid art, independent of its time or its place. For all the rest one has to make qualifying reservations in spite of the fact that amongst the work of its past members are pictures so distinguished as Charles Conder's, so charming as Bellingham Smith's and Anning-Bell's. There are also a few good things by living members, notably Philip Padwick and John Cole, and by the sculptors, Gilbert Bayes and Charles Pibworth.



CHIPPENDALE MAHOGANY STATE BEDSTEAD
Height 8 ft., width 5 ft. 9 in., length 6 ft. 10 in. Completely in its original state. *In the possession of Charles Angel, Bath*

SHORTER NOTICES



SHAH-NAMAH. Rustam capturing Pakhsh, his future charger
From the Chester Beatty Collection now on view (see below)

DURING THE LAST FEW WEEKS I HAVE RECEIVED invitations to view exhibitions of pictures by "Army Officers, Postmen, Gardeners, Sailors, Housewives," and now paintings by an obstetric surgeon, Dr. C. G. N. Noe, at the Bloomsbury Gallery. Dr. Noe has a sense of rather gloomy colour, and also of the oil medium. I understand that he is still a young man. By the romantic look of his interesting but distinctly unprofessional paintings he should belong to the 'nineties. Is it not strange that a man whose task is to help man into life should be so haunted by death? Perhaps it is not.



PAINTED FRAME
See Dr. W. W. Bachstiz's letter.

AN EXHIBITION OF ORIENTAL MANUSCRIPTS AND MINIATURES IN THE COLLECTION OF MR. A. CHESTER BEATTY

An Exhibition of Oriental Manuscripts and Miniatures, Korans and Biblical Papyri in the collection of Mr. A. Chester Beatty will be held at Baroda House, 24, Kensington Palace Gardens, W. 8, on Wednesday, March 8th, and Thursday, March 9th, in aid of the funds of the Y.W.C.A. The exhibition will be opened by Sir E. Denison Ross on Wednesday at 3 p.m.

The occasion will offer a unique opportunity of seeing this world-famous collection in its own setting. Mr. J. V. S. Wilkinson and Mr. Basil Gray will give short talks each day and will also conduct groups of visitors round the exhibits.

The exhibition will be open from 2.30 p.m. to 7.30 p.m. on each day, and admission will be 5s., and 2s. 6d. after 6 p.m.

Dr. W. W. Bachstiz, of The Hague, writes to us from 15, Old Bond Street:

SIR,—I am sending you the photograph of a frame painted by the Master of the Carrand Madonna. The frame came into my possession without any notes indicating when or where it was last attached to the picture for which it was originally intended, and I wonder whether this picture is still extant.

I would be most obliged if you would kindly publish my letter and the photograph because it would be most interesting indeed if one of your readers should possess the original painting and it could again be restored to its original frame. The measurements of the frame are: 27½ × 19 inches (70 × 48 cm.).

Believe me to be, Yours faithfully,

Dr. W. W. BACHSTITZ.

DEAR SIR,—I am a collector of Chinese snuff bottles and am anxious to hear of other private collectors with a view to forming a society of persons interested in this subject.

Yours faithfully,

95, Stanhope Road,
Darlington, Co. Durham.

VIRGINIA ODLUM SMITH.

OUR COLOUR PLATES

THE PORTRAIT OF "GHOSTANZA DE MEDICIS"

This painting is now officially ascribed to a pupil of Ghirlandaio; although the label is vague, it is quite likely to be wrong. Several attempts have been made to connect the style of this picture with that of other Renaissance paintings; their ill-success and perhaps the distressingly cracked surface, due to past neglect, have caused some critics to think of this portrait as a forgery. This opinion is almost certainly wrong, for recent tests, strictly carried out, have proved as decisively as possible that the picture is old.

"LA HAUSSE." Coloured lithograph by Régnier, Bettanier, Morlon, after Lambert Linder.
See article p. 116.

A P O L L O

LORD BALDWIN FUND FOR REFUGEES

Telephone : Central 3682.

32, ESSEX STREET,
STRAND,

LONDON, W.C.2.

18th February, 1939.

SALE AT MESSRS. CHRISTIES.

Sir or Madam,

Messrs. Christies are very generously lending their Great Rooms free of all charges for a sale of Antiques, Pictures and Fine Jewels, to take place on Thursday and Friday, May 25th and 26th, in aid of the Lord Baldwin Fund for Refugees.

A representative Sub-Committee has been formed to organise this Sale, and it is hoped that owners and collectors all over the country will help us to make it a really important event. May we ask you to assist us in a very real and practical way by sending items which you consider worthy of this occasion, and asking your friends to do the same?

We are sure there is no need for us to remind you of the plight of hundreds of thousands of men, women and children, of all denominations, whom this Fund is striving to rescue. Much has been done, but much still remains to do. Every day, mothers are parting with their greatest treasures - their children - in many cases never to see them again. Is it too much to ask you to part with one of your treasures for sale in aid of this great cause?

If you wish to place a reserve on the gifts you send, will you kindly inform us, to enable this to be arranged. Otherwise it is intended to hold the sale entirely without reserve.

Please send your gifts as soon as possible to The Lord Baldwin Fund, The Pantechnicon, Motcomb Street, S.W.1., with a label attached giving your name and address. The Pantechnicon have very generously placed their services and storage space at the disposal of the Committee entirely without charge.

Yours very truly,

Keith Malcolm

Chairman of the
Sale Committee.

Rothschild

ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN
AND POTTERY : SILVER : OBJETS D'ART

AT the time of going to press most of the catalogues for the more important sales to be held during March, although in active preparation, are not ready, and, therefore, it is not possible to give full details of the collections to be dispersed. There will undoubtedly be great interest shown in the sale to be held by Messrs. CHRISTIE, MANSON & WOODS at their galleries on March 31st of the important pictures by Old Masters, the property of the Hon. the Earl of Lincoln, which were inherited under the will of the late Henry Pelham, 7th Duke of Newcastle, and which formed part of the famous Clumber Collection and, until recently, were exhibited at the Nottingham Castle Museum.

THE GUY RIDPATH COLLECTION

On March 29th and 30th, Messrs. CHRISTIE, MANSON & WOODS are selling the very lovely collection of English decorative furniture, Chinese porcelain, lacquer and jade, objects of art and vertu and old English silver plate, the property of Mrs. Guy Ridpath, and included is a set of six single, and two arm Hepplewhite mahogany chairs; a pair of *famille verte* wine ewers and covers—K'ang Hsi; a *famille verte* teapot and cover—K'ang Hsi; a pendant jewel, shaped as a ship, probably South German (XVIIIth century); a pair of Chippendale mahogany armchairs; a Chippendale mahogany tripod table; a gentleman's toilet set, comprising seven razors, mirror, &c., English, circa 1750; a gold snuff box by J. C. Neuber, of Dresden; a pair of *famille verte* figures of parrots, K'ang Hsi; a *famille verte* teapot, K'ang Hsi; a white jade bowl with Italian mounts, XVIIIth century; a Chippendale mahogany upright secretaire; and a Chinese red lacquer screen, Ch'ien Lung.

SILVER

Messrs. CHRISTIE, MANSON & WOODS are selling a small collection of old silver from various sources on March 1st, which includes a two-handled cup and cover, on circular foot and square plinth, 13½ in. high, 1772, the cover by Edward Fennell, which was the property of the Rev. Jonathan Boucher, 1738–1804, whose arms are engraved on the cup, and who held successively several ecclesiastical charges in America, where, until the War of

Independence, he was very friendly with George Washington, and acted as tutor to his stepson. Boucher's fervent adherence to the Loyalist cause was responsible for an estrangement between him and George Washington, and it is reported that he preached his last sermon in the Colonies on Loyalty with pistols lying on the pulpit cushion; a George II plain pear-shape cream ewer, 3½ in. high, by Humphrey Payne, 1734; a George I plain two-handled cup and cover, 8½ in. high, by Anthony Nelme, 1718; an oblong inkstand, 11½ in. long, by William Plummer, 1771; a Queen Anne plain tazza, on circular moulded foot, with moulded rim, 8½ in. diameter, by John East, 1710; a Queen Anne plain cylindrical mug, 4 in. high, by Nathaniel Locke, 1706; a Charles II two-handled porringer, 4 in. high, 1681, maker's mark "M.K." in a lozenge; a Queen Anne plain two-handled cup and cover, 9 in. high, by Humphrey Payne, 1711; a pair of Queen Anne table candlesticks, engraved with the arms of Queen Anne, with garter motto, crown and the initials "A.R.," 1710, Sheffield, 1815, 8½ in. high; a Queen Anne plain cylindrical chocolate pot, 10 in. high, by Isaac Dighton, 1703; a William III cylindrical mug, engraved with the arms of Brewer, Co. Devon, 3½ in. high, by William Keatt, 1698; a William and Mary tazza, 8 in. diameter, by Benjamin Pyne, 1694; a James II plain beaker, 3½ in. high, by Marmaduke Best, York, 1688; a Charles II plain cylindrical tankard and cover, 7½ in. high, 1681, maker's mark "D. G." and two fleur-de-lys in a lozenge, engraved with the arms of Pulleine quartering Fairfax and impaling Sterne, circa 1750; an Early English spoon, with lion sejant top, facing to the sinister, provincial, possibly Leicester, late XVth century, on which the only mark is a cinquefoil in a dotted circle struck once in the bowl. The position of the lion sejant is most unusual, and it is possible that this is the only known example of its kind; and an Elizabethan seal-top spoon, circa 1590, which is similar to a spoon with female figure-top bearing the same marks, which was in the Ellis Collection when it was attributed to Barnstable.

FURNITURE

Messrs. CHRISTIE, MANSON & WOODS' sale of March 2nd, contains little of outstanding interest other than a set of five Hepplewhite mahogany chairs and an armchair, with moulded border to the shield-shaped backs, and pierced vase-shaped splats carved with wheat-ears and beading, the set frames supported on moulded square tapering legs united by plain moulded stretchers, the seats stuffed and covered in green leather. At Messrs. SOTHEBY'S, on March 3rd, will be sold a Charles II stumpwork mirror, with a rectangular silvered plate enclosed within a cushion border of silk, dated 1678, 2 ft. 1½ in. by 2 ft. 5½ in. high; a Sheraton cabinet in satinwood, the lower part of serpentine form and enclosed by a pair of doors each attractively painted with a panel of a woman sacrificing to Cupid, after Angelica Kauffmann, the upper part decorated *en grisaille* with trophies of arms, &c., on square tapered supports, 3 ft. 6 in. wide; a George I walnut bureau, 7 ft. 11 in. high by 3 ft. 6 in. wide, formerly the property of the Rev. Bryan Faussett, the antiquary, whose collection was bought by Joseph Mayer in 1854, and left to the Liverpool Museum; a pair of attractive oval Chippendale mirrors, the giltwood frames pierced and carved with alternating "C" and "S" scrolls, light foliage, flowers, &c., and with cabochon motifs at the top and bottom, 3 ft. 5 in. high by 2 ft. wide; a George II mirror, 5 ft. 4 in. high by 2 ft. 9 in. wide; a William II walnut secretaire, 5 ft. 7 in. high by 3 ft. 7 in. wide; a Cromwellian oak dining table, 5 ft. 10 in. long by 3 ft. 4 in. wide; an Adam painted satinwood pier table, 4 ft. 3 in. wide; a set of four Louis XV giltwood armchairs, by I. Chenevat; a set of six Louis XV giltwood armchairs by B. Maucuy; a Louis XIV writing desk in the manner of André Charles Boulle, 4 ft. 4 in. wide; a Hepplewhite suite, comprising ten elbow chairs and a pair of settees; a pair of unusual Adam yew wood bookcases, each 8 ft. 1 in. high by 2 ft. 9 in. wide; a pair of Queen Anne gesso mirrors, 4 ft. 3 in. high by 2 ft. 8 in. wide; an unusually fine Chippendale suite, comprising six chairs and two loveseats; a set of four Chinese Chippendale mahogany chairs; a pair of Chippendale mahogany serpentine commodes, 3 ft. 9 in. wide; and an early Chippendale bookcase-secretaire, in mahogany, 9 ft. 4 in. wide by 9 ft. 3 in. high.



CHIPPENDALE MAHOGANY UPRIGHT SECRETAIRE
From the Ridpath Collection. To be sold by Messrs. Christie, Manson & Woods on March 29th and 30th.



A PAIR OF FAMILLE VERTE FIGURES OF PARROTS (K'ang Hsi), and a TEAPOT, same period

From the Collection of Mrs. Guy Ridpath. To be sold by Messrs. Christie, Manson & Woods on March 29th and 30th.

CLOCKS

Messrs. SOTHEY'S sale of March 3rd includes a small number of interesting clocks, such as a bracket clock, by Joseph Knibb, London; an early XVIIIth-century walnut and laburnum marquetry tall-case clock, by Daniel Quare, London; a Louis XVI mantel clock; a Boule bracket clock, the movement by Pierre Le Doux, Paris; a lantern clock, of unusually large size, surmounted by a bell, pierced crestings and a turned finial 2 ft. 2 in. high, late XVIIth century; a George III long-case clock, the movement by W. Fenton, Newcastle, who is recorded to have worked in Newcastle from 1778 to 1790; a Queen Anne walnut long-case clock, the movement by Daniel Quare, London, 8 ft. 5 in. high; and a musical bracket clock, contained in an ebonized wood case with domed top finely decorated with gilt-metal mounts, 2 ft. 4 in. high by 1 ft. 6 in. wide.

PORCELAIN

Messrs. SOTHEY'S sale of March 3rd includes a small amount of interesting porcelain, among which is a Chelsea white "goat-and-bee" jug of the usual silver pattern, and probably inspired by a silver model made by Edward Wood in 1737, fine creamy white paste, 4½ in., impressed triangle mark, rare; a pair of early Chelsea plates, superbly decorated in the Meissen style, 8½ in., raised anchor period; a Bristol blue dash charger with an equestrian portrait of King William on a prancing horse; a pair of dishes with an attractive design of European musicians in underglaze blue, enclosed by radiating panels of *shan shui* and *ho tu* on a *ch'ing t'i pai hua* ground, 13½ in., K'ang Hsi; a famille rose harlequin set of a vase and cover and two beakers, Ch'ien Lung; and a Meissen Hausmaler part tea service, by F. J. Ferner, comprising teapot and cover, sugar box and cover, and three cups and saucers, mark crossed swords in blue and dots.

BOOKS AND MANUSCRIPTS

On March 6th, 7th and 8th Messrs. SOTHEY & Co. are selling a collection of printed books, manuscripts, letters, historical documents, &c., from various sources, and deserving special mention is a most interesting and important series of autograph letters from Count Tolstoy and members of his family to Aylmer Maude, his biographer and English translator; a series of manuscripts relating to the cinque ports; the only known copy of "The Rates of the Customs House both inward and outward, imprinted at London by Nycolas Hyll for Thomas Petyt dwelling in Paules Churchyard at the Sygne of the Mayden's head, 1550"; the first edition of Wm. Whiston and H. Ditton's "A New Method for discovering the Longitude both at Sea and Land"; Chansonier: "Liber Discantus," a collection of sixty-nine French mediæval chansons, including thirty-seven not otherwise known, with music throughout, manuscript on vellum, French, Burgundian, circa 1460; the "Horæ V.V.M. secundum usum Romanum, cum Calendario," a fine illustrated manuscript on vellum, with good margins, French, XVth century; the transcript of the Red Book of Alfonso V of Portugal covering the period 1471-80; and a collection of upwards of 2,220 account books, letters, documents, &c., all relating to the household accounts of the Prince and Princess of Wales, the great majority relating to the period after the former's death in 1751.

WEST HILL, SHANKLIN, ISLE OF WIGHT

On March 20th and 21st Messrs. HAMPTON & SONS are selling, by order of Colonel and Mrs. Millard, the contents of West Hill, Shanklin, which includes a Queen Anne design walnut card table, 3 ft.; a grandsire needlework easy chair, raised on walnut cabriole legs and club feet in the Queen Anne taste; a Queen Anne kneehole table of figured walnut; a Sheraton sofa table of San Domingo figured mahogany; a pair of old English mahogany chairs; a Queen Anne cabinet (see illustration); an XVIIIth-century bracket clock by Jas. Johnson, London; a Queen Anne oak dresser with five drawers; a Queen Anne walnut swing toilet mirror; an XVIIIth-century serpentine front chest of San Domingo mahogany; and a Queen Anne small tallboy chest of walnut, 27 in. wide by 67 in. high.

WORTON COURT, ISLEWORTH

On March 13th and 14th Messrs. PUTTICK & SIMPSON are selling, by order of the Trustee of the late Miss Alice Sophia Heldmann, the contents of Worton Court, Isleworth. The sale will take place at Worton Court, and includes some interesting old English and French furniture, old English, Continental and Chinese porcelain, objects of art, glass, silver and Sheffield plate, Persian carpets and rugs, pictures, drawings, engravings and etchings, and the contents of the library. Although containing nothing of outstanding importance, there are many nice pieces well worth the interest of collectors and others wishing to buy genuine antiques at moderate prices.

CONTINENTAL AUCTIONS

Herren MATH. LEMPERTZ, of Cologne, are selling on April 20th the well-known collection of sculptures in wood the property of Professor Dr. Theod. Schnell, Ravensburg. This comprises fine works from the XVth to the XVIIIth century, mostly from Bavaria and Upper-Swabia, and includes a very lovely figure of "St. Anna" by the Master of Augsburg, about 1530.

NUNS ACRE, GORING-ON-THAMES

The collection of works of art at Nuns Acre, Goring-on-Thames, sold by Messrs. CHRISTIE, MANSON & WOODS, on February 7th and 8th, contained little of outstanding importance, and prices were, therefore, for the most part quite small. A work by B. W. Leader, R.A., "Old Streatley Mill," fetched £44; a pair of Spode two-handled vases, 4½ in. high, and a Spode two-handled urn-shaped vase and cover, 6 in. high, £36; a set of eight Hepplewhite mahogany chairs, £44; a James II long-case clock, the repeater movement by Jacobus Markwick, London, with musical action playing the tunes "Lillibulero" and "The Farmer's Boy," 86 in. high, £60; a George I mahogany triple-back settee, £105; a Chippendale mahogany armchair, £46; another £27; a William and Mary kingwood and walnut cabinet, 35½ in. wide, £64.

MUSIC

On February 13th and 14th Messrs. SOTHEY'S sold a selected portion of the well-known collection of old and rare music and books on music, the property of Godfrey E. P. Arkwright, Esq., which realised a total of £1,708 16s. Thomas Campton's "Songs of Mourning; Bewailing the untimely death of Prince Henry," fetched £35; his "The Description of a Maske," £38; Fabrito Caroso's "Il Ballarino," first edition, Florence, F. Ziletti, 1581, £20; John Coprario's (or Cooper), "Funeral Teares for the death of the Right Honourable the Earle of Devonshire," £38; "Songs for the Lute, Viol and Voice, composed by J. Danyel, Batchelar in Musicke, 1606," £86; "The First set of English Madrigals: To Foure Voices: Newly composed by John Farmer, printed at London in Little Saint Helens by William Barley, the Assigne of Thomas Morley, and sold at his shop in Gratiuous Street A.D. 1599," £44; "The First set of Madrigals and Mottets of 5 parts: apt for Viols and Voices, newly composed by Orlando Gibbons, 1612," £54; Thomas Mace's "Musick's Monument; or a Remembrancer of the Best Practical Musick, both Divine and Civil, that has ever been in the World," portrait by W. Faithorne, contemporary calf, 1676, £20; Thomas Morley's "Canzonets" or little short songs to three voices, 1606, £15 10s.; Francis Pilkington's "The First Booke of Songs or Ayres of 4 parts," 1605, £51; Robert Tailour's "Sacred Hymns," 1615, £19 10s.; John Ward's "The First Set of English Madrigals to 3, 4, 5 and 6 parts apt both for Viols and Voyces," 1613, £42; and Thomas Weelkes "Balletts and Madrigals to Five Voyces, with one to 6 voyces," 1608, £44.

ART IN THE SALEROOM

SILVER

Some quite good prices were obtained at Messrs. CHRISTIE, MANSON & WOODS' sale on February 15th, of old silver, the property of Frances, Lady Ashburton. Four two-handled wine-coolers, 9 in. high, by Paul Storr, 1838, fetched £79 6s. 3d.; eight circular salt-cellars, each on three lion's mask and claw and ball feet, with shaped gadrooned rims, 1825, £43 9s. 3d.; a pair of two-handled oval soup tureens, covers and liners, 14½ in. long, 1819, £91 11s. 6d.; a hot-water jug, stand and lamp, 11½ in. high, by Paul Storr, 1807, £33 16s.; a pair of two-handled circular entrée dishes and covers, 9 in. diameter, by Paul Storr, 1803, and a shallower entrée dish and cover, similar, 9 in. diameter, the cover only by Paul Storr, 1802, £62 14s. 6d.; four two-handled oval sauce tureens, covers and stands, by Andrew Fogelberg and Stephen Gilbert, 1788, £123 3s. 9d.; four cushion-shaped shallow entrée dishes, 9 in. long, £108; a set of four candelabra, 15½ in. high, by Benjamin Laver, 1781, £143 12s. 7d.; a suite of five oval meat dishes, by Thomas Heming, 1776, £139 2s.; twenty-four dinner plates, with shaped gadrooned borders, 9½ in. diameter, by Andrew Fogelberg, 1776, £207 0s. 8d.; a William and Mary two-handled cup and cover, on circular foot, 6½ in. diameter by 8½ in. high, 1691, maker's mark T A or J A in monogram, £154; a Charles II two-handled porringer, 3½ in. high, 1663, maker's mark I.I., engraved with the Ashburton crest, £39 7s. 6d.; and a pair of Dutch candelabra, 22 in. high, by Wijnand Warneke, Amsterdam, 1771, £155.

PICTURES AND DRAWINGS

At Messrs. CHRISTIE, MANSON & WOODS on December 16th a work by F. Cotes, R.A., "Portrait of a Lady," 29½ in. by 24½ in., realized £157 10s.; "The Dancing Lesson, with a Negro musician," by Le Nain, 32½ in. by 45 in., £262 10s.; J. Ward, R.A., "John Levett, Esq., Shooting at Wychnor," signed and dated, 1812, 27 in. by 35½ in., £1,470; George Romney's "Portrait of Mrs. Francis Graham," painted 1789-90, 29 in. by 24 in., £336; a "Portrait of Thomas Garforth, Esq.," by Wright, 41 in. by 28 in., £189; and Fragonard's "A Party in the Gardens of a Château," 33 in. by 46 in., £315. At the same rooms on December 22nd Fantin-Latour's "A Spray of White Lilac," 11 in. by 9½ in., fetched £75 12s.; Berckheyde's "A View in a German Town, with marked figures," signed,



WALNUT QUEEN ANNE CABINET, 36 in. wide by 60 in. high

From West Hill, Shanklin, I.O.W. To be sold by Hampton and Sons on March 20th and 21st.



WHITE JADE BOWL, with Italian Mounts. XVIIth century
From the Ridpath Collection. To be sold by Messrs. Christie, Manson & Woods on March 29th and 30th.

on panel, 17 in. by 24 in., £120 15s.; "Portrait of a Gentleman," by F. Bol, 38½ in. by 29 in., £152 5s.; a work of the German school, "The Story of the True Cross," on panel, 41½ in. by 35 in., £81 18s.; "View near Bath," by B. Barker, 35 in. by 47 in., £110 5s.; Richard Wilson's "Dinas Bryn," 21½ in. by 29½ in., £147; "The Angel Appearing to Hagar," by F. Bol, signed, 45½ in. by 38½ in., £325 10s.; and "Flowers in a Metal Vase," by J. Baptiste, 47 in. by 37 in., £105.

At SOTHEBY'S on February 15th, a pen-and-ink drawing by Gericault of the Head of a Man (Study for the Carabinier), 6½ in. by 5 in., fetched £9; one by Tiepolo, "Study of Orientals," 11 in. by 7 in., £10 10s.; and six grisaille drawings, subjects from "The Life of Christ," two unframed, and one depicting the writing of a book and its presentation to a prince, £100. In the same sale, a painting by Mercier, "A Girl writing a Letter," 24 in. by 20 in., fetched £15 10s.; a Crome, "A Farm by the River, near Norwich: Evening, a boy in a red jersey fishing in the foreground," on panel, 16½ in. by 14 in., £40; a portrait of G. S. Wesley Newenham, great grandson of the Rev. Charles Wesley, as a child, half length, in dark red cloak, by F. Newenham, 22 in. by 19 in., £23; an Angelica Kauffmann, "Elizabeth Day, Mrs. Muncaster," three-quarter length, seated, 50 in. by 40 in., £15; a work by Bassano, "The Mystic Marriage of St. Catherine," 30 in. by 40 in., £27; a Francesco Guardi, "Landscape Capriccio: Scene in Venice," 7½ in. by 5½ in., £64; a work of the English School (XVIIIth century), "View of a City," probably Oxford, with cattle and figures in the foreground, 26 in. by 38 in., £20; a work of the early Flemish School, "The Madonna and Child," on panel 14 in. by 10½ in., £37; a J. Van Ruysdael, "River Scene," signed with monogram and dated 1665, 39 in. by 51 in., £125; and two Dutch River Scenes by J. Van Goyen, signed and dated 1641, each £45.

AMERICAN SALES

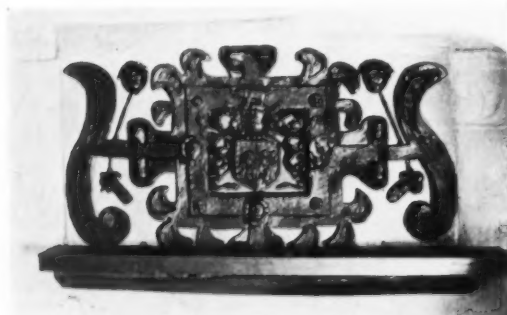
At the sale of the Maxwell Collection of French furniture, silver and objets d'art at the Parke-Bernet Galleries, New York, on January 27th and 28th, a pair of fine carved spinach and white jade temple ornaments, Ch'ien Lung, fetched \$2,000; a cloisonné enamel animalistic temple vase, late Ming or K'ang Hsi, \$340; a Russian enamel and gilded silver jewel casket, \$400; a Louis XV kingwood and tulip wood marqueterie table with rising desk and screen, French, XVIIth century, \$500; a Louis XV carved walnut and rose-striped silk brocade duchesse, \$310; a rare Elizabethan silver Communion chalice and paten, London, 1576, \$560; a George I plain silver square salver, R. Hutchinson, London, 1721, \$450; "Spring on the River Oise," by Charles François Daubigny, \$1,300; a pair of Louis XVI finely carved lacquer and parcel gilt Demilune consoles, \$1,100; a fine Louis XV acajou marqueterie bureau a dos d'ane, \$1,500; and a Louis XV inlaid acajou library table mounted in bronze dore, \$1,700.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D 72. ARMS ON PLASTER OVERMANTEL AT BEARA FARM, CO. DEVON, *circa* 1630.—Arms: Argent a lion rampant and a border engrailed sable, a crescent for difference, Harper; impaling, sable three talbots' heads erased argent, Hall. Crest: A boar passant or, chained and collared gules.



Edward Harper, of Beara, near Ilfracombe, co. Devon, baptised at Berry Narbor, co. Devon, September 11th, 1591, married Marjorie Hall and died in 1657, leaving the Beara property to his son, Alexander Harper, of Northwood, who was buried at Ilfracombe, February 20th, 1681-82. The Arms on the second overmantel are probably those of this Alexander Harper, who must have married two ladies of the same name, possibly Chantrell, as the impaled Arms appear to be "argent, three talbots statant sable," and are twice repeated in the impalement, one over the other. The Chantrells came from Brampton, co. Devon.

D 73. CREST ON PEWTER PLATE, *circa* 1790.—Crest: Out of a mural coronet gules a demi-wolf or holding between the paws a regal crown proper.

This crest (without the mural coronet) was granted in 1661 to Francis Woolfe, of Madeley, co. Salop, as a testimony of his service in entertaining Charles II after the Battle of Worcester.

D 74. ARMS ON WINE GLASS, *circa* 1720.—Arms: Ermine on a bend sable three acorns or, slipped vert. Crest: A hand holding a branch of oak fructed proper.

Engraved, *circa* 1780, for General Sir John Dalling, Baronet, of Burwood, co. Surrey; Commander-in-Chief in Madras 1777-82; created a Baronet March 11th, 1783; died, aged 67, January 16th, 1798.

D 75. ARMS ON PAIR SILVER OVAL SLEEVE BADGES BY EDWARD VINCENT, LONDON, 1728.—Arms: A cross between four fleurs-de-lis.

No tincture marks are shown on these arms, which may have belonged to the families either of Ashurst or Bankes. Although now mounted on small mahogany sconces, they were undoubtedly worn originally on the coat sleeves of the owner's running footmen or sedan chair carriers. They may have been made for Sir Henry Ashurst, 2nd Baronet of Waterstock, co. Oxford, M.P. for Windsor, who died, *s.p.*, May 17th, 1732. His father, Sir Henry Ashurst, 1st Baronet, was Commissioner of Hackney Coaches 1694, while his uncle, Sir William Ashurst, was Lord Mayor of London 1693-94.

D 76. ARMS ON SILVER ARCHER'S HORN, LONDON, 1790.—Arms: Quarterly. 1st Grand Quarter, 1 and 4, or a lion rampant azure, Louvaine. 2 and 3, azure five fusils in fess or, Percy. 2. Gules three lucies haurient argent, Lucy. 3. Barry of six or and vert a bendlet gules, Poynings. 4. Gules three lions passant guardant in pale argent, over all a bend azure, Fitzpayn. 5. Or three piles conjoined in base azure, Bryan. 6. Gules a saltire argent charged with an annulet, Latimer; the whole surrounded by the Garter and surmounted by a ducal coronet. Supporters: Dexter, a lion rampant azure. Sinister, the unicorn of Scotland. Motto: "Esperance en Dieu."

The Arms of Hugh, 2nd Duke of Northumberland, K.G., born August 14th, 1742; General in the Army 1793; served in the Seven Years' War, in battles of Bergen and Minden in 1759, and in the American War at Lexington in 1775; Colonel of the Horse Guards 1806-12; Lord Lieutenant and Vice-Admiral of Northumberland 1786-1817; F.S.A. and F.R.S.; died at Northumberland House, Strand, July 10th, 1817; buried in Westminster Abbey.